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THE NEW YORK DRAMATIC MIRROR

LAURA SAWYER

"The Callow Playwright"

White, N. Y.

Richard Howard, a young playwright (Ernest Glendinning) and Elaine Foster, his able assistant (Desmond Kelley) in a scene from "The Big Idea"

White, N. Y.

Josephine Victor, who by her performance of the emotional role of Myrtle Sylvester, helps to make "Kick In" an effective melodrama

Floyd, N. Y.

Eleanor Painter and Wilfrid Douthitt, to whose fine singing is due much of the charm of "The Lilac Domino"

Intoxiration (Margot Williams) tempting Youth (William Elliott) in George V. Hobart's morality play "Experience"

White, N. Y.

A scene from the Universal Film Company's mammoth production, "Damon and Pythias," which will open November 30 at the New York Theater

White, N. Y.

Mrs. Hopkins as Columbine, Edward Emery as Salamandro in The Punch and Judy Theater's first offering, "The Marriage of Columbine"

FROM THE MERRY PLAY WORLD

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

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"THE CALLOW PLAYWRIGHT"

By DELAVAN HOWLAND

"CALLOW" he is, in very truth. It ought to be his name—"Earnest Callow."

If you have never met him, you can probably imagine what he looks like—this budding intellectual Atlas who bears the world of the Drama "to be" on his young shoulders.

The typical "high-brow" is he. Yea, his "dome of thought" tops a visage as long as that of a horse, and from its lofty windows his superior soul looks down with contemptuous interest on the poor ordinary mortals whom he condescends to edify with the spectacle of their own human foibles as pictured by his inspired pen. Behold the long-awaited hero, the self-appointed champion of the Drama! Salam!

Not that our groveling makes any difference in his lofty attitude—far from it; but he must be propitiated and his ever-imminent frown assuaged, or who knows how he may castigate us in his next lucubration? For, truly, his self-esteem is of an egregiousness that passeth all understanding.

And this is the figure on whom we must pin our Dramatic Faith—this fledgling author who starts out to portray life in its myriad aspects before he has acquired any comprehensive knowledge or experience of it!

'Tis too true! Such is the general conception (in our country at least) of the Representative Dramatist; and to this conception (or misconception, rather) is due the prevailing reproach of incompetence, which hangs like a pall over the body of playwrights at large. It is high time, really, that the qualified dramatist should clear himself of this indictment, and oust from his commanding position in the public view this personification of youthful self-conceit—this 'prentice fellow—who now represents (or misrepresents) the profession as a whole.

The "callow" playwright is not a real dramatic author at all, but merely an aspiring tyro who has rushed into the field, in the proverbial "un-angelic" manner, and by the very force of his numbers (which are legion) and his juvenile vociferousness, has attracted and gained general attention for himself.

The situation has undoubtedly arisen from the sudden renaissance in the American Drama a few years ago (the result of a general failure in the foreign supply of plays), when a loud call arose for greater recognition of the work of native playwrights. It is probably due somewhat, also, to the exaggerated value placed on anything "new," in this new and materially successful country of ours.

Moreover, our young friend has been incited to, and encouraged in, his egotistical attitude, very largely, by those dramatic critics who every now and again break forth in utterances to the effect that no *art*, or special knowledge, is required in playwriting, but merely the possession of *ideas*! A pernicious doctrine, surely, and one to which we shall, right here, endeavor to give a quietus.

Widespread and deep-seated seems to be this erroneous impression that *the* great desideratum in the construction of plays is a supply of "original ideas," and the *young* author is commonly hailed as the one who may be expected to possess plenty of *that* commodity, at least. Much has been said and written about the advantage arising from the "freshness," and hence "originality," of his ideas. "Fresh" they undoubtedly are (especially in the slang sense), but "original" they are not and cannot be!

There is a prevalent misapprehension in regard to what really constitutes originality—to clear up which, a little dip into elementary psychology will suffice.

No individual may rightly claim to be the originator of any idea whatsoever! Ideas are common intellectual property, and their possession by an individual is purely adventitious, being the result of suggestion or other contingencies. Only that which has its inception *within* us may be properly held as original with us, whereas all our stock of ideas is acquired from *outside* sources. The individual enters conscious life, possessed of no ideas of any kind or form whatever. He inherits, however, faculties—or a mental organism having certain peculiar powers, or proclivities, for the treatment of the ideas, or mental impressions, which accrue to it; and this is what constitutes his "intellectual individuality!"

Real originality can only inhere, therefore, in the *treatment*, or *development*, of ideas.

A simple, or germinal, idea has no actual value in itself, but merely a potential one, due to the use which may be made of it. It is a necessary element, to serve as a basis, or concrete foundation (no pun intended) for the imaginative structure which the creative writer may form about it; but questions as to where or how it is obtained do not affect, in the least, the originality of the complete work.

The greatest of dramatic authors, Shakespeare, built his works of imagination upon germ-thoughts which were admittedly derived from other minds, and which were quite considerably developed when he acquired them.

No matter how crude or commonplace the germ, it may become the nucleus of the most beautiful and unique art-creation. It is like the grain of sand which, accidentally lodged within the shell of the oyster, causes the formation of a pearl around it. The sand-particle itself is worthless, *but without it there would be no pearl!*

What now is to become of the "Hope of the Drama"—the stripling author who is long on ideas but short on knowledge—since we have shown that he is lacking in what he has fondly imagined to be peculiarly his own property—*real originality*—and on account of which he has received so much petting and coddling?

The plain truth is that, for his own benefit as well as that of the profession to which he has been the cause of such discredit, he ought to be suppressed as far as public exploitation of his efforts is concerned, until he has acquired a wide and deep knowledge of human nature, and has learned to translate the meaning of some of its infinite manifestations in terms of dramatic composition.

We can well be spared the half-baked, abortive constructions which he is constantly being allowed to inflict upon an indulgent public, and they should be relegated to the limbo of the still-born, while the work of the author who has spent years acquiring proficiency in this most exacting of callings, is accorded due attention.

This is said with the real interest of the young playwriting person himself (and, although ungallantly, it must be added—especially *herself*) in view; for it is, naturally, to the rising author that we must look for the future; but he has much to learn before he can hope to merit recognition.

Dramatic composition is an art, and the road to its mastery is a long and difficult one, which must be traveled afoot by all who would attain the goal. There are many things to be observed and pondered carefully along the way, and the Knowledge which gives Power must be laboriously acquired during the pilgrimage, much in the same manner as the Buddhist "acquires merit."

Far from losing originality through gaining knowledge and experience, an author as long as his faculties remain unimpaired, should become more original the longer he practises his art (*i. e.*, if he has early elected to develop his own intellectual individuality, and not adopted the easier course of copying the work of others).

And the sole advantage which the juvenile author may possess over the veteran is the merely physical one of perhaps greater vital and temperamental force!

The "callow" playwright is not a real author at all, but merely an aspiring tyro who has rushed into the field.

Some dramatic critics every now and then break forth in utterances to the effect that no art or special knowledge is required in playwriting, but merely the possession of ideas.

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MADAME CRITIC

WILLIAM GILLETTE appeared on Tuesday afternoon in one of his most successful roles; one, however, which is familiar to only a privileged few—that of guest of honor at tea at the Twelfth Night Club.

To fill such a position is ordinarily nothing to disturb one's tranquility, but with the Twelfth Night Club it is quite different. Not every man keenly enjoys being one man entirely surrounded by women, but the man who accepts the invitation of the Twelfth Night Club knows that it offers such an ordeal. I wish you might all have been present last Tuesday to see how admirably Mr. Gillette acquitted himself. Blanche Bates was the other guest of honor, but she was long delayed, for the reason that her motor refused to budge while still some distance from town, and the fascinating Countess Zicka was obliged to exercise far more diplomacy than when she endeavors to outmaneuver Gillette in the Sardou play. While the Countess was trying to persuade herself that all automobiles refuse to be cranked sometimes, Mr. Gillette was nobly smiling at one moment, looking very reserved and far away the next, and chatting amiably with all who wished to chat. He appeared perfectly at ease and didn't leave a moment before he had to. Mrs. Edwin Arden, the charming president of the club, didn't have to worry about him one bit. She didn't even have to answer one question as to "where is Mr. Gillette?" One glance about the rooms invariably centered upon a group of hats surrounding one bare male head.

I asked Mr. Gillette if he minded his very distinctive role.

"Oh, dear no," he replied. "As a matter of fact, I am a member of this club."

"What!" I exclaimed. "Pardon me, but I understood that——"

"I know, I know," he replied with a smile, "It's a woman's club, but I am the one male exception—that is, if the ladies meant what they said the last time I was a guest of honor here. Ladies usually mean what they say, don't they?"

"Of course they do, but—"

"You seem to have some doubt on the subject. Now, I mean to make sure of my status before I leave this afternoon."

Sure enough; later Mr. Gillette offered a resolution that in the future he be retained as the only male guest of honor for the gatherings of the Twelfth Night Club, and that he be recommended as perfectly desirable in every way to all other feminine organisations desiring male guests of honor.

The resolution was laughingly adopted, and now it rests with Mr. Gillette whether he will hold the club to its recognition of him.

When Blanche Bates arrived everybody was drinking tea, but she didn't have time to swallow a mouthful, so great was the demand to ask her how she liked "Diplomacy," and how the amazing Miss Creel was living up to her reputation of being the most wonderful of all American girls.

I want to tell you that the new quarters of the Twelfth Night Club are very attractive and have a welcoming air about them which makes the person who tries to be formal feel decidedly out of it. And, take my word for it, you don't miss the men at all.

"There's a question I would like to ask you," remarked Laura Hope Crews, rather timidly after the matinee, when I called at her dressing-room to see if she had changed perceptibly since her big hit in "The Phantom Rival." "It's this—how could any one ever speak of me as a beauty?"

Before I could reply, she continued, "I have been on the stage for a long time, playing season after season, trying to look my best and to act my best. I wore the prettiest gowns I could buy, and I arranged my hair as best I could; but, somehow, none of the critics seemed to be impressed by my appearance. They devoted their attention to my acting. Just fancy, then, if you can, my astonishment upon reading such expressions as 'beautiful' applied to myself in 'The Phantom Rival.' When I first saw the word I dropped the paper, got out of bed and took a long look in the mirror. I couldn't see how the critics could make such a mistake. I don't deserve it one bit. Now, look at me. Do I? You know I am not a beauty. If I were, wouldn't they have discovered it long ago?"

Now, wasn't that delightful of her?

As a matter of fact, Miss Crews is really no more beautiful than she used to be; only, she seems to be. She has found the right dressmaker and the right hairdresser. I had the impertinence to ask the name of the latter, since I thought I might like to try him myself. "A Frenchman taught me how, when I was in Paris last Summer," explained Miss Crews, "and I have been practising ever since. My gowns are far more expensive than I have ever had, but I find they are worth the cost. Would you believe that I have ordered new ones? Extravagant, yes, but necessary, for gowns must look fresh."

There is one thing the critics didn't comment upon, and that is Miss Crews's eyelashes. Positively, they are amazing. Without exaggeration, they are an inch long and curl up at the ends in the most appealing manner. They are the only eyelashes I have ever seen which fill that pet description of the novelists: "Her eyelashes lay in a heavy fringe on her cheeks," or "She veiled her eyes with her long lashes," etc. I think, if put to the test, Miss Crews could actually make her eyelashes do all of these seemingly impossibl tricks.

Bereny, N. Y.

MISS LAURA HOPE CREWS,

Who, in the Role of Louise Marshall in "The Phantom Rival," Has Won the Greatest Success of Her Career.

"The Big Idea" goes back to "The Seven Keys to Baldpate" chiefly. The idea of "Seven Keys" was sufficiently good to be used as a pattern for another hold-the-interest drama of the melo type—only, in the case of plays as unique as "Seven Keys," it's rather difficult to catch that particular something which makes for a knockout, as they called it. The first-night audience seemed to like "The Big Idea," and the critics liked it. It now remains for the dear public to express its opinion. To me, the possibility of the big idea was so utterly impossible that if I had been the good-natured manager of the third act, it never would have happened. I have tried ever since to puzzle it out, whether the playwrights, Thomas and Hamilton, intended us to be impressed most by the idea of writing a play within a play, or whether the fact that a manager had been found who was willing to surrender $22,000 before the last act had been written, was a reason furnishing sufficient novelty to attract playgoers. I suppose the utter irony of this situation, together with the fact that the plot of the play sold to the obliging manager was as cheerless as last year's birds' nests, might be thought to appeal to playgoers. Unfortunately, a large percentage of the audiences know so little about the play-selling game, its difficulties as to rates and personalities, plots, etc., that they will fail to see the joke. One has to be *in the know* and, even then, maybe, the matter isn't laughable to all who have tried to write and sell a play. It's awfully funny if you can look at it with a generous, comic impulse; but so many take their drama writing talent seriously—too seriously. I am not quite sure whether "The Big Idea" was intended to encourage or discourage ambitious playwrights.

Naturally, we all thought of "Peter Pan" when the manager remarked, "How do you know that the audience will like the play?" and Miss Kelley stepped to the footlights as asked, "You do like it, don't you?" or something to that effect, an appeal which was a twin sister to Miss Adams's "You do believe in fairies, don't you?" Of course, the audience let Miss Kelley believe it liked the play. Maybe it did. But those first-night people have a way of being awfully polite. And I, for one, won't believe they meant what they said until I find out how much the box-office receipts are at the end of the week.

There is so much to be grateful for in this world—if only we would take the trouble to enumerate the various things.

At times we do think seriously along these lines. I did the other day, after reading a few choice extracts from Nat Goodwin's book, written by Nat Goodwin himself—*not* by his press agent. If you have any doubt as to the authorship, just peruse a few chapters. I couldn't put it down after beginning it, neither will you. After I closed the final page I made a mental resolution that I was glad the Creator had not made me a beauty and that Fate had not then taken me and placed me in the winning comedian's path; for, when you read all there is to be said about the five Mrs. Goodwins, you can't help reaching the conclusion that the author knew what he was talking about and that he knew the ladies as well as they knew themselves. I suspect that none of them realised that she was married to an analyst, who was making subconscious notes of her characteristics, pro and con. His comments on each seem to have been written from a purely unprejudiced standpoint—much as one pins a butterfly and examines it with professorial eye through a powerful microscope, jotting down its beauty and its imperfection impartially. Nat Goodwin, in private life, must exercise that tremendous power of fascination and magnetism which for so many years made him the public idol—just glance at the five feminine portraits in his family album if you have any doubts on the subject.

There is no hypocrisy of expression in Nat Goodwin's book. He doesn't endeavor to say something pleasing if he doesn't mean it. He strikes right out honestly from the shoulder.

MADAME CRITIC.

MAXIMS OF THE STAGE

A work of art must be full of beauty, agreeable, desirable, and morally worthy.—Aristotle.

The most striking lesson ever read to levity and licentiousness is in the last act of the "Inconstant." * * * There never was a rake who did not become in imagination a reformed man during the representation of the last trying scenes of this admirable comedy.—Hazlitt.

To show how little we agree with the common declamations against the immoral tendency of the stage, we will hasard a conjecture that the acting of "The Beggar's Opera," a certain number of nights each year since it was first brought out, has done more toward putting down the practise of highway robbery than all the gibbets that ever were erected.—Hazlitt.

It has been considered as the misfortune of first-rate talent for the stage that they leave no record behind them, except that of vague rumor, and that the genius of a great actor perishes with him, "leaving the world no copy." This is a misfortune, or at least a mortifying reflection, to actors; but it is, perhaps, an advantage to the stage. It leaves an opening for originality.—Hazlitt.

The feuilletonist of Paris, when on his travels, carries the mud of the boulevards on his shoes wherever he goes. The feuilletonist of Vienna makes some effort to brush away the prejudices of the Ringstrasse when abroad, and becomes quite a cosmopolitan.—Lewis Rosenthal.

The man who is selling crackers gets up new varieties to sharpen the appetites of the customers he already has. The theatrical manager assumes that there is only one class of people and only one set of tastes in the whole world, and he caters exclusively to that class.—Israel Zangwill.

Personal

BALSAR.—Madame Petrova's tour in "Panthea" closes Nov. 28 in Albany. Charles Balsar, her leading man, will take a two weeks' vacation at his new home, just completed, at 307 West Wesley Street, Jackson, Mich, where he has planned a house-warming party.

MR. EDWARD KNOBLAUCH,
American Dramatist, Whose Latest Play, "My Lady's Dress," Is on View at the Playhouse. He Is Also the Author of "Milestones" (with Arnold Bennett), "The Faun," and "Kismet."

BENNETT.—Miss Wilma Bennett has scored one of the great personal hits of the season in the prima-donna role in "The Only Girl." Her charming voice, reserved acting, and piquant beauty have contributed in no small degree to the success of the latest Victor Herbert and Henry Blossom production. Miss Bennett made her debut in "Everywoman," playing the role of Conscience; and she was the only American actress to appear in the Drury Lane production of the play. She will also be remembered as Queen Mab in "The Good Little Devil."

CLARKE.—Harry Corson Clarke and Mrs. Clarke (Margaret Dale Owen) returned last week on the *Transylvania* after a long engagement in the Antipodes and a considerable stay in London. Mr. Clarke called on Ambassador Page in London before his departure in the interest of his niece, Miss Grace Zaring, daughter of Charles Zaring, a former attache of the district attorney's office, New York, who, though a Red Cross nurse, was arrested and held on suspicion of being a German spy. Mr. Page promised to rescue Miss Zaring from the clutches of the London police.

DAVENPORT.—Miss Zelie Davenport is playing the leading role created by the late Phœbe Davis in the ever-popular "'Way Down East," and is receiving much warm praise from the critics out of town on her painstaking and artistic performance.

KNOBLAUCH.—If international success forms any basis of judgment, Edward Knoblauch is the foremost American playwright of the present time. His plays, "Kismet," "Milestones" (with Arnold Bennett), "The Shulamite" and "My Lady's Dress," have enjoyed successful engagements on both sides of the Atlantic. Mr. Knoblauch was educated at Harvard and was formerly an actor, touring in "The Dovecot." He began his playwriting career in 1895 with "The Club Baby," which he wrote in collaboration with Lawrence Sterner. Other plays by Mr. Knoblauch which have been seen in America are "The Cottage in the Air," "Sister Beatrice," a translation of Maeterlinck's play, "The Faun," in which William Faversham appeared, and "Discovering America."

MACDONALD.—THE MIRROR extends congratulations to Mr. and Mrs. H. L. Gillespie (Christie Macdonald) upon the birth of a daughter, Nov. 10. Miss Macdonald's last appearance on the stage was in "Sweethearts" last season. She married Mr. Gillespie two years ago.

METCALFE.—James H. Metcalfe, the dramatic critic of *Life*, has handed to the treasurer of Yale College $1,000, the income of which is to be used biennially as a prize for the best essay written by an undergraduate upon "The Present Condition of the Theater in the United States"—a pleasant sort of "research work."

SAWYER.—Among the screen players of recognised ability as *actresses*, even above their beauty, and ability to meet the strenuous requirements of the picture art, Laura Sawyer is prominent. Miss Sawyer, who is seen in a characteristic pose on this week's cover of THE MIRROR, is now appearing in the productions of the Dyreda Art Film Corporation, under the direction of J. Searle Dawley, to whom a large share of the credit is given for the success of Famous Players productions. Miss Sawyer appeared in several of the latter company's best-remembered films, and was also featured while with the Edison Company.

"SENATOR" FRANK BELL

Who, as the Town Constable in "'Way Down East," Popularized "All Bound Round"

THE MIRROR herewith prints a picture of "Senator" Frank Bell, who, for something like nineteen years, has been playing the eccentric part of Rube Whipple, the town constable, in "'Way Down East," and is now with the company, presenting the famous old play on tour. Frank Bell's fame rests almost as much on the characteristic song, "All Bound Round with a Woolen String," as on his quaint performance. As every playgoer at some time or other has heard him sing it, a few of the stanzas will be interesting:

I once knew a man, and he wasn't very rich,
And when he died he didn't leave much
But a great big hat, with a great wide brim,
'Twas all bound round with a woolen string.

CHORUS

All bound round with a woolen string,
All bound round with a woolen string;
A great big hat with a great big brim,
All bound round with a woolen string.

The first time that my wife I saw
She was sucking cider through a straw—
Said I to her: "Show me, Miss Shaw,
How you suck cider through a straw."

Then cheek by cheek, and jaw by jaw,
We sucked that cider through a straw,
And when that little straw did slip—(Gosh!)
I sucked some cider from her lip.

And now I've got a mother-in-law,
From sucking cider through a straw,
With my great big hat with a great big brim,
All bound round with a woolen string.

All bound round with a woolen string, etc.

Mr. Bell tells THE MIRROR: "The song, 'All Bound Round with a Woolen String,' originally was an English song, and is eighty or ninety years old. I don't know how many stanzas the English song had, but Charley Q. Seamon, who did it in a variety theater, sang two verses, and when he played the part of Rube Whipple, he sang these two. I took his place the last two weeks of the season at the Manhattan Theater, Thirty-third Street and Broadway, New York City, nineteen years ago. I have been playing the part on and off since. Mr. Grismer wrote the third stanza, and also put me in the last act of the play. I made the song popular in every large city this side of 'Frisco, but have never been there."

Poor old 'Frisco!

Hall's Studio, N. Y.
"SENATOR" FRANK BELL,
As Rube Whipple, the Town Constable, in "'Way Down East."

POPULAR MANAGERS

The new Majestic Theater, opened last season, is undoubtedly one of the most beautiful playhouses in the State; modern in every detail of theatrical construction, both as to stage and auditorium. The stage is thoroughly equipped with the latest features for production, embracing all modern lighting effects, and is easily capable of handling the most intricate effects. The auditorium contains one thousand comfortable seats, and its decorations are both artistic and restful.

E. H. SUERKEN,
Manager of the Majestic Theater, Ashtabula, O.

Mr. Paul Guarnieri, the owner, has been very fortunate in securing the services of E. H. Suerken as manager. Mr. Suerken comes from Erie, Pa., where he was identified with both Summer and Winter theaters for the past seven years.

Blanche Ring, "Within the Law," "Damaged Goods," "Peg o' My Heart," and Rose Stahl have all played to capacity houses, and Manager Suerken promises first-class attractions during the remainder of the season.

D. E. SMITH.

MAXIMS OF THE STAGE

Internal excellence alone is decisive.—Schlegel.

A specter has very often saved a play.—Addison.

Dollars is the thing. I don't attempt to talk anything but dollars to managers. I don't talk art. I harp on dollars; and it is just this particular subject of dollars upon which they appear to me densely stupid.—Israel Zangwill.

The drama ought to afford a lively excitement of the feelings and imagination, and recreation to the spirit, by raising it above the common reality into a sphere where the poetical powers of nature and of the human mind predominate.—Ulrici.

In tragedy the action must not only appear conditioned and determined by the characters in a higher degree than experience shows; but, in accordance with the great heroic forms from which it proceeds, ought to surpass the standards of ordinary life.—Ulrici.

A good company of comedians, a Theater Royal judiciously managed, is your true Herald's College; the only Antiquarian Society that is worth a rush. It is for this reason that there is such an air of romance about players, and that it is pleasanter to see them, even in their own persons, than any of the three learned professions. We feel more respect for John Kemble in a plain coat than for the Lord Chancellor in the woolsack. He is surrounded, to our eyes, with a greater number of imposing recollections; he is a more reverend piece of formality; a more complicated tissue of costume. We do not know whether to look upon this accomplished actor as Pierre, or King John, or Coriolanus, or Cato, or Leontes, or the Stranger. But we see in him a stately hieroglyphic of humanity; a living monument of departed greatness; a somber comment on the rise and fall of kings. We look after him till he is out of sight, as we listen to a story of one of Ossian's heroes, to "a tale of other times."—Hazlitt.

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

UNCLEAN MAKES UNCLEAN

WAR on unclean plays is to be renewed in New York by the Catholic Theater Movement, an organization under the direction of Cardinal FARLEY. To quote the Book of Common Prayer, this is "meet and right." The attack should not be confined to the church. If the managers who cater to the vitiated would excommunicate salacious and degenerate offerings, the church might be left to confine its mission to blazing the trail to the stepping stones to higher things. Undoubtedly the efforts of the Catholic Theater Movement and similar organizations will be seconded by the better class, whether the class be playgoers or merely churchgoers, and that element of society that neither goes to church nor playhouses would ejaculate a hearty "Amen." Whatever tends to elevate should be supported, whether the elevation be on the stage or elsewhere.

But it won't do to leave the work of clean-up altogether to the Catholic Theater Movement, nor to the censor, however honest the intention of the censor may be. Censors are human, and humanity differs in its opinions on everything terrestrial, and on some things higher up. The case comes down to the manager. Regardless of his financial hunger, he knows what is vicious, degenerate or salacious—they are all in the same class—and if the manager shuts his eyes a law should be enacted that will be enforced, and that will open the managerial eyes and keep them open. There is no more reason for a manager to cater to the degenerate, that his purse may bulge, than there is for the pickpocket to carry on his game. Uplift in every walk of life, in every class of business, is a consummation devoutly to be wished, and it shouldn't be left altogether to the church to make the raise. If the stables of AUGEUS had been kept in a sanitary condition he would have saved his reputation.

CHARITY AT HOME

MR. MARC KLAW has announced himself with just the proper emphasis against the nuisance of public benefits engineered by persons with a mania for self-advertising.

"I think it is about time," said MARC KLAW, "that a halt was called upon some of these newspaper-mad society women who are continually calling upon the members of the theatrical profession to give benefits, when the theatrical profession itself, as evidenced by the finances of the Actors' Fund, is in need of all the benefits it can get this Winter."

The condition of the Actors' Fund of America is in a precarious stage. A large—a very large sum—will be required to keep it going; the alternative is the dismissal of the superannuated guests of the Actors' Home and the abandonment of one of the greatest charities in the United States.

The players' fraternity has never in its history in America been confronted with a more serious problem.

American actors have been called upon to contribute to the relief of the families of European actors made destitute by the war. A considerable sum has been realized and sent on to its destination.

We heartily approve every effort to relieve distress within the ranks of the profession, but we call attention to the condition of the Actors' Fund of America, which is in extreme need of money just now and calling loudly for aid.

The opportunity is at hand for many of the society women who have used the actors at benefits for their pet charities and incidentally advertised themselves at their expense, to do something for the profession.

But a more urgent incentive is presented to the players themselves. If Mr. SOTHERN, Miss MARLOWE, Miss JULIA ARTHUR, Mr. JAMES O'NEILL, Mr. R. D. MCLEAN, and numerous other well-known players would arrange special matinee performances wherever they may be, in conjunction with the many distinguished actors and actresses actively engaged, a good deal of money could doubtless be raised to avert a positive calamity. Will they do so? Upward of $225,000 must be made available to save the Actors' Home.

SUGGESTION TO ENGLISH ACTORS

Editor DRAMATIC MIRROR:

SIR.—Apropos of the distress among professional people in England under the present abnormal conditions, will you allow me to make a suggestion to English actors in this country?

In the George Arliss company we have raised a very considerable amount by small weekly subscriptions contributed by the English contingent, and, as I have had the privilege of collecting these subscriptions, I can vouch for the alacrity with which the people have responded.

One week when we had missed a performance in consequence of a long railroad journey to the West, and expenses had been heavy, there was a revolt against any suggestion of lifting a collection lapse.

We are sending the money mainly to the Actors' Benevolent Emergency War Fund, addressed care Editor, *The Stage*, 16 York Street, Covent Garden, London. The money collected by this Emergency Fund is used entirely to meet the present conditions.

We have never been in a company in America where there are less than two people of British origin, and even in companies essentially American, I have found as many as six. Now, if two people put by $1 per week each, in a month there would be $8—$1 12s. 8d. One person during a season of thirty weeks would thus contribute £1 2s. 6d.—a very considerable sum. There are several hundred Britishers over here, and each hundred contributing on this basis could collect more than $3,000 in the season. We, none of us, would be the worse for a little self-denial, and there are many actors who could afford, and would be willing to give $2 a week instead of $1. The main thing is to put by what can be afforded regularly each week.

Yours truly,
ST. CLAIR BAYFIELD.

GEORGE ARLISS CO., On Tour. LOS ANGELES, CAL., Nov. 13, 1914.

HOW A CRITIC VIEWS IT

(*S. Morgan-Powell in Montreal Star.*)

There has been a good deal of protest against this commercialisation of theatrical "criticism" (save the mark!). But we find reputable publications like THE DRAMATIC MIRROR coming back with the retort that it is the critics themselves who are responsible for the present condition. THE MIRROR specifically discusses the case of Alan Dale, and declares that he has done more to commercialise criticism than any other dramatic critic in New York, because his utter lack of consideration, his willingness to sacrifice just comment for the sake of saying something smart, has compelled the stars that have led to his retirement. There are others who may be included in the same case.

Now, this charge by THE DRAMATIC MIRROR is, unfortunately, not to be denied. Years ago, when Alan Dale first began to make a name for himself, his dramatic criticisms possessed a definite, instructive value. But later on, when the tinge of blase cynicism had begun to creep in, he got to care more for a stinging phrase, an epigrammatic sentence, than he did for criticism. That was the beginning of the end.

Too many dramatic critics have followed in the same path. The desire to say something that shall be repeated by the man in the subway with a satirical laugh seems to possess a good many New York commentators. But it is not criticism—this "smart" sneering, this condensation of vitriol into a phrase round which the tongue curls. It is, in the ultimate view, dishonest.

The dramatic critic who has won for himself a public, possesses no little power. His responsibility is to be measured equally with his power. If he choose to damn a play because something in it does not suit him, and because he has thought of a witty epigram which may be applied to it, is that just?

A producer, let us say, has expended $10,000 in preparing a new play. He has assembled a good company; he has mounted the play handsomely; he has spared no expense to make it a success. Yet all his effort, all his investment, all the combined efforts of the company of actors and actresses, are laid open to sweeping, inconsiderate condemnation, if the critic is not pleased with it all, and has thought of something vitriolic to say.

"Another Frost Opens at the ——— Theater." This is the kind of heading which cays the "criticism," and the matter beneath it emphasises the headline. (The heading in question is an actual one taken from a prominent New York daily which used to employ a well-known dramatic critic.)

Now, suppose that the critic in question has a big public following. (There is every reason for supposing that Alan Dale had a very large public indeed—a public which was content to be guided by him and to adopt his judgment as its own.) What is the result? The new play is prejudiced in their eyes before they have seen it, and the box-office receipts are correspondingly affected.

It may be argued that the case, as I have set it forth, is exaggerated. On the contrary, it is intentionally modified. I do not suggest that all, or a majority of the prominent dramatic critics in New York are of the type I have indicated, but it is unfortunately not open to argument that there have been several dramatic critics whose opinions were widely quoted by the New York public and who would come within the category I have described.

Is there any wonder that the producers and the managers have at last taken steps to protect themselves? I do not say they have taken a wise step. I do not think they have. Commercialised "criticism" must of necessity prove utterly valueless in the long run. But one cannot pretend to be astonished at the attempt by the men who have been for so long at the mercy of unthinking criticism to insure that they shall no longer occupy such a position.

SELFISH?

Am I selfish? Prithee tell me—
For my heart lies dead and cold;
Smothered by a hated loathing
Since I saw the food and clothing,
Massed within a great ship's hold—
To be carried to a country
War has lashed with murder bold!
For around her lie great nations
Rich in olden lore and gold;
Theirs the duty to receive her,
Feed and clothe, assist, relieve her—
Wrap her closely in their fold.

Am I selfish? Tell me truly—
For my heart is "sick and sair"
At the misery and sorrow,
At the breaking of the morrow,
Of the people over there;
Yet, before a War Fund window,
Hatless, coatless—legs all bare—
Stand two little ragged urchins,
Hunger stamped upon the pair;
And I hear one say: "By golly!
Wish YOU had that jacket, Molly,
And those wooly things to wear!"

Am I selfish? Pray you tell me—
All Broadway is whispering, "No!"
For her actors—o'er the gentry—
Born and bred in this, our country,
Pace the pavements, to and fro:
While within our theaters—acting—
English artists give the show!
Must Americans, so generous,
Starve for bread and eat of crow
While the English actors batten,
While their pocketbooks they fatten!
Shielded by their country's woe?

Am I selfish—say you so?
All my reason answers NO!

KATE PRINCE.

NEW YORK, Nov. 12.

EDITOR'S LETTER BOX

[Correspondents opting for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

BETSEY L. MATHEWS, Zanesville, O.—Thank you for your kind appreciation of "The Letter Box."

H. A. M., New York.—I should suggest that you write the lady. Pathe has no Staten Island studio. However, there is one in Jersey City.

"BERNARDO," St. Louis, Mo.—The two foremost Australian magazines devoted to the theaters are *The Theater* and *The Green Room*.

"STRATFORD 520," Chicago.—We cannot inform you of Miss Abbott's whereabouts at present. Several inquiries have come to hand regarding her. As soon as we learn her present address, it will be published.

O. G. WHIE, Oak Park, Ill.—Minerva Coverdale was appearing in Jesse Lasky's production, "The Garden of Peaches." This act never reached New York, though it played several weeks on the road. As far as we know, that is her own name.

HECTOR B., New York.—Maude Odell is now with a stock company in Sacramento, Cal. Look for more detailed reply in MIRROR shortly. There is an Edna Chase who, not very long ago, appeared with Weber and Fields.

B. L. M., Zanesville, O.—The sketch of George W. Anson given in the Oct. 28 issue of THE MIRROR, refers to the younger Anson. The elder Anson's appearance in this country took place at Niblo's Garden, New York, March 4, 1872, as Captain John Smith in "La Belle Sauvage," a new version of "Pocahontas."

EDWARD VANDRAN, Pittsburgh, Pa.—"The Lone Wolf" has not yet arrived in New York. "A Gentleman of France," the play, was dramatized by Harriet Ford from the novel by Stanley J. Weyman. It was produced at Wallack's, New York, Dec. 30, 1901. The play is comprised of seven scenes. The characters are Gaston de Marsac, M. de Bruhl, Henry of Navarre, Henry III. of France, Vicomte de Turenne, Baron de Bossy, M. Fresnoy, Simon Filez, M. d'Auberterre, M. d'Auremberg, M. de Paul, Provost Perrault, Victor Papin, Mlle. de la Vire, Franchette, Madame de Bruhl, Mathurine, Countess de Grammont, and A. Page. Kyrle Bellew played the role of Gaston de Marsac, Eleanor Robson was Mlle. de la Vire, and Charlotte Walker appeared as Madame de Bruhl. The play is not divided into acts, but scenes. The dramatization has followed closely the book.

BOOK NEWS

THE FASCINATING SIN, by George P. Dillenback. Helen Norwood Halsey, Publishers Inc. Price, $1.25.

The effective narration of a not uncommon tragedy of life acts as an incentive, beguiling the reader from page to page, on and on to the end. Thus, a potent quality of vitality animates "The Fascinating Sin," latest work of George P. Dillenback, whose "Mill of the Gods" and other books are widely known.

The virtues and vices portrayed in this story are, to a degree, those associated with the traditional triangle, and greater originality than might have been expected from the development of a theme so universal is here happily accomplished at no loss of plausibility or sacrifice of logical conclusion.

A certain note of fatalism, the strength of hereditary tendencies and the influence of environment all enter into moulding the character of Mignon. The course of her career is followed through the many vicissitudes occasioned by an utter lack of worldly knowledge. After a stormy childhood she rises out of poverty to become the bride of a rich and nobly endowed benefactor; but when youth and old age are bound together in marriage the instincts of nature rebel.

Novelists have more than once overemphasized the weaknesses of women who, through circumstance or condition, have violated society's moral code. In the case of Mignon the author presents a solution allowing for the ultimate salvation of his heroine.

The scenes amid which the action is laid and the picturesque simplicity of the dialogue adds allurement.

It is safe to say that "The Fascinating Sin" will prove its fascination as a "best seller." We can imagine it as it might be visualised upon the screen. The story is admirably adapted to qualifying for feature film honors.

Some of the newspapers and periodicals, while recognizing the book in their reviewing columns, have abstained from advertising it on the ground that it is classed with "Three Weeks." However, they have erred, as "The Fascinating Sin" holds a fine moral uplift.

CLEAN AND STRAIGHTFORWARD

In my humble opinion, your magazine is wonderful. It fulfills its purpose better than any other magazine I know of, and is so clean and straightforward that one likes to have it seen on his desk.

MRS. GENEVIEVE HARRIS.

ST. PAUL, MINN., Nov. 5, 1914.

ON THE RIALTO

THE MIRROR'S JINGLER

And when the call-boy hits the busser,
The actors cry, "Lord, here's another."
—*The Jingle Boy.*

♣

Laura Guerite writes to friends in New York from Cape Town, South Africa, that while motoring to one of the nearby seashore resorts Miss Guerite stopped at a little inn for refreshments, and the woman who came over to take the order was none other than May Yohe. She is now running a small hotel about three miles from Cape Town, and is prospering.

♣

Since the closing of the Stock Exchange many brokers' clerks have obtained engagements in other fields. During the organization period of the "Watch Your Step" company, R. H. Burnside, Charles Dillingham's stage director, selecting sixteen men from the long line of applicants, later discovered that eight of them had been employed in Wall Street offices. The set of eight men is known in the company as the Brokers' Chorus.

♣

In her New York engagement in "Pygmalion," Mrs. Patrick Campbell has achieved the unique distinction of having reached the North and South Poles of the Rialto. Beginning her season at the Park Theater at Columbus Circle, the farthest uptown legitimate theater, she has moved south via the Liberty Theater, until now within the shelter of Wallack's Theater she has reached the most southerly point in the theatrical planet of Broadway.

♣

A pompous and fashionably garbed Englishman stepped up to the box-office window at the Comedy Theater the other night and inquired, "Have you two good stalls for to-night?"

The ticket seller, who has memorised the list of comedies which will be presented at the theater during Miss Tempest's engagement, replied, "Miss Tempest is not playing 'At the Barn' this week; the present attraction is 'Mary Goes First.'"

"Well, I say then," drolled the Englishman, "let me have two jolly good seats for 'Mary Goes First' on the gangway!"

♣

The Rialto is not a little agitated over the news that Mr. E. H. Sothern and his wife, Julia Marlowe, are disposing of all their handsome and costly household furnishings, including paintings, ornaments, draperies, and all their furniture. A conspicuous advertisement of this sale in the *Evening Post* first attracted the attention of the Rialtoites, who are puzzling their heads not a little as to the meaning of it. When they closed their season last year, Miss Marlowe was an invalid, and Mr. Sothern acted alone for some time. They went to Europe, and it was announced that they would rest this season. On their return they lived in Connecticut and have not acted this year, so far.

♣

The American invasion of London last year was considered in England of phenomenal proportions. But it is not to be compared to the British invasion of America this year. Practically every playwright in London with the exception of George Bernard Shaw and Sir Arthur Pinero, has visited or is at present in this country. And, as for players, a score of productions can be mentioned in which they are seeking American approval. Among the dramatists who have been or are now in the United States may be mentioned Sir James M. Barrie, Hubert Henry Davies, C. Haddon Chambers, Louis N. Parker, Henry Arthur Jones, Cyril Harcourt, B. Macdonald Hastings, A. E. W. Mason, and Jerome K. Jerome. The English actors in America include Cyril Maude and his company, Sir Forbes-Robertson and his company, Marie Tempest and her company in "Mary Goes First," the "My Lady's Dress" company, with the exception of Mary Boland; many of the "Life" company, the "Pair of Silk Stockings" company, Mrs. Patrick Campbell and her company in "Pygmalion," a majority of the "Highway of Life" cast, and Phyllis Neilson-Terry and many of her company in "Twelfth Night."

OBSERVATIONS EN ROUTE

By Will A. Page

Pittsburgh is soon to have another theater. Oh, no, there are not nearly enough theaters there, or anywhere else. The new theater is rapidly approaching completion and is to be opened in January by Harry Davis, the well-known manager of the Alvin, the Grand, the Schenley, and one or two other houses. The new theater is being built right around the corner from the Nixon Theater, and directly opposite the magnificent new William Penn Hotel, which the Frick estate is erecting at a cost of $9,000,000, to give Pittsburgh the most ornate and complete hotel on the American Continent. I understand that it will exceed in certain points any of the finest of the New York hotels. Here's hoping they won't hang out the sign, in use at the Bellevue in Philadelphia, of, "We don't want theatrical people." The new theater is to be known as the Davis Theater, and will house Mr. Davis's Stock company, which is at present playing at the Schenley Theater.

A letter from Marguerita Sylva, who is at her villa near Marseilles, France, brings the information that the diva is about to come to America, and expects to arrive in January. She has made no plans for the season, and comes to America because of the distress and ruin wrought in France and Europe by the war.

The multitude of theatrical friends of George Pomeroy Goodale, the veteran critic of the Detroit *Free Press*, will be glad to know that he has completely recovered from his recent indisposition, and is now back at his desk. On Oct. 16 last Mr. Goodale celebrated the fiftieth anniversary of his service as critic with the *Free Press*. Such an amazing record is without an equal, so far as I know. And there is no critic in America more respected, more loved, and more deservingly so, by every one who knows him, than George Pomeroy Goodale.

Eddie Cooke has been cutting things wide open through the Middle West, heralding a brand new attraction, "Ben-Hur," which I think will make a great hit in New York when it finally gets to Broadway. Mr. Cooke, always affable and entertaining, is a genial host and a charming raconteur, and he tells me that "Ben-Hur" has been doing such a wonderful business that its managers may make it play return dates. He says the rough edges always to be expected of new plays have been worn off, and that the chariot race scene now works smoothly. Mr. Cooke is so enthusiastic over the performances that he must "have the goods." He is too experienced a theatrical man to make any claims which cannot be proven, and he satisfied me that "Ben-Hur" played to over $17,000 in one week in Detroit. It must be some play to get all that money in these times—but it only proves anew that business this year is all right for the good plays.

Incidentally, a fine photograph of Mr. Cooke, taken in the Roman costume of Ben-Hur, showing the stalwart Eddie in armor and tunic, adorns the box-office of the Detroit Opera House. It seems that when Mr. Cooke chaperoned his actors to the photographer's studio, some one suggested that Eddie should be taken in the Ben-Hur costume, and he blushingly complied. The result is startling. Beneath the wonderful pose some wag has written: "Ah, he was the noblest Rum'un of them all."

Marie Dressler last week confessed her real name. It is Leila Koerber, and she was born and raised in Cobourg, Canada, where her father, Colonel Alexander Koerber, still lives, at the age of eighty-three. Miss Dressler revealed the truth as the result of a little controversy between two critics in Cleveland as to her actual identity. Furthermore, Miss Dressler admitted that when she went on the stage as a chorus girl in the old Baker Opera company, a repertoire company, she received the gorgeous salary of $8 per week, "and cakes," meaning eats. Other members of the company drew 25 cents a day as "beer money," but as Miss Dressler never drank, she was robbed of this extra emolument. It must seem strange to this extraordinarily clever woman to look back on those days of her early struggles and then contrast them with her present affluence and prosperity, for her tour in "A Mix Up" is a series of capacity houses and her net income must figure close to $3,500 a week.

Gilman Haskell, manager of the "Whirl of the World" company, struck a new form of pass grafter in Pittsburgh the other night. A stranger presented a card bearing a name and the words, "special correspondent."

"What paper do you represent" asked Haskell.

"All of them," replied the stranger, who gave the name of McConnell. "And I'd like two down front, or else box seats, if you please."

"I hate to be too inquisitive," said Haskell, hesitating, "but would you explain a little more in detail just what your position is"

The stranger became somewhat indignant.

"Certainly," he answered, pompously, "I am on the staff of the Governor, and I am in full charge of all the newspaper men in Pennsylvania except the managing editors."

When Haskell recovered the stranger was gone. I would respectfully suggest that the mysterious McConnell ought to form a partnership with the celebrated Southerner, Colonel Marshall, of the Washington *Post*, whose exposure as a fake some years ago led the press agents to get together and form the Friars Club for mutual protection against impostors.

A small publication which should be in the hands of every theatrical manager and advance agent has recently been published as a confidential communication from Mr. J. J. Shubert to the employes of the Shubert Theatrical Company. I am not at liberty to give the detailed information found in this little book, but if it were possible to give wide circulation to the advice, instruction, and sound common sense regarding the theatrical business compiled by Mr. Shubert, and printed over his signature, it would raise the standard of efficiency of every one connected with the business end of theatricals. The book represents in concrete form the results of fifteen years of theatrical experience as a manager, and no one but a practical man could have written it. It tells you what you should do, and what you should not do. It covers the game from every angle. At the same time, it leaves the way open for any one with brains and initiative enough to cut away from the usual conventional methods. Mr. Shubert's little book is a gem, and I don't blame him for wanting to have the matter contained therein regarded as confidential.

MR. HOPE MAKES DENIAL

Mr. O'Brien, of O'Brien, Malevinsky and Driscoll, lawyers, writes THE MIRROR requesting a correction of the statement that Adelaide Thurston had sued Francis X. Hope for $5,000, money loaned. Mr. O'Brien states that Mr. Hope is not Miss Thurston's husband. "Miss Thurston's claim originally was that moneys were due her because of these ventures," he writes, "was promptly answered by Mr. Hope submitting to Miss Thurston's attorney a full itemized statement of their transactions, showing that there were no moneys due her, but on the contrary, moneys were due Mr. Hope, and after this disclosure Mr. Hope was informed that Miss Thurston claimed she loaned some moneys to pay losses settled by Mr. Hope that the statement showed."

SHAKESPEARE OFF THE STAGE

ALBANY, N. Y. (*Special*).—The dramatic section of the Woman's Club of Albany presented Francis MacLeod, professor of literature at Bowdoin College, who is associated with Robert Mantell, Tuesday afternoon, Nov. 17, in "Great Moments from Shakespeare." Frits Lieber, who is Mantell's chief support, portrayed character scenes from Shakespearean plays. The project of bringing Shakespearean characters before the public outside of the theater, has been successfully carried out in Baltimore. This is the first attempt to present these artists under the direction of the Woman's Club of Albany.

G. W. HEARICK.

ANOTHER BIG MELODRAMA PLANNED

Aiming to produce a drama next November which will be a greater production in every way than "Life," William A. Brady and Thompson Buchanan, producer and author of this play, held their first meeting recently to discuss arrangements. Mr. Brady said the principal scenes and climaxes are being laid out so that the carpenters, mechanical experts, and painters can go to their tasks with deliberation. The new play will be American in every sense and the second in a series of annual "Brady dramas."

NEW PLAY FOR MARIE CAHILL

Daniel V. Arthur will shortly present Marie Cahill in a new musical play. Richard Carle has been engaged as principal comedian. The music is by the indefatigable Jerome Kern.

The PUBLICITY MEN

E. A. Batchelder is doing the publicity for "Lady Luxury."

Wendell Phillips Dodge is making sorties from the Belasco offices upon outlying cities in the interests of Frances Starr.

Eddie Weil is back at his field headquarters at the Longacre Theater, after circulating about the East in advance of "What It Means to a Woman" and "A Pair of Sixes."

Winthrop A. Mandell is handling the publicity for Thomas Egan, the Irish tenor, who begins a tour of New England cities at Waterbury, Conn., on Nov. 29. Mr. Egan is appearing under Mr. Mandell's direction.

The New York *Journal* of Nov. 7 carried a page advertisement from "Life." An editorial bearing the fine *American* hand of Arthur Brisbane filled two columns, while the rest of the page was devoted to scenes from the play. Leander Richardson was responsible for the spread.

Mrs. Beulah Jay's Little Theater in Philadelphia has reached the self-supporting stage in the interesting announcement of Grace Gray, the publicity representative of the enterprise. Miss Gray says that Mrs. Jay will continue to present standard plays until after the new year, when she will begin the production of new plays by American authors. In addition to handling the publicity, Miss Gray is the playreader of the institution.

The Los Angeles *Examiner* of Oct. 27 has this to say of Guy Croswell Smith: Guy Croswell Smith is here as advance manager for George Arliss, in "Disraeli." Mr. Smith is considerable of a distinguished man himself; he has diction and expression, but he submerges much of his brilliancy in serving that of his star.

You might suspect Mr. Smith of being an actor himself—until you find out how modest he is.

STAGE NOTES

Kate Guyon has joined H. H. Frazee's Eastern company of "A Pair of Sixes" and is playing the lead, Florence Cole.

Elinor McEwen left New York city, Friday, Nov. 13, bound for Salt Lake City, to join Claude Gillingwater in his one-act play, "Wives of the Rich."

Buffalo has it that Howard Thurston, the magician, has recently married Miss Louise Allison, of Baltimore, Md. Miss Allison is not in the profession.

After their performance at the Grand, Milledgeville, Ga., Nov. 11, the "Believe Me" company temporarily disbanded owing to the critical condition of Mrs. Billy Clifford, wife of the leading man.

Raynelle Morris, a young American dancer, said to have danced at the Royal Theater in Budapest, joined the cast of "Suzi" at the Casino on Monday, introducing a Hungarian dance in the third act.

Robert Ober has been engaged for an important part in "A Mix-Up," the three-act farce-comedy by Parker A. Hord, which will be Marie Dressler's starring vehicle this season. Bert Lytell is also a member of the cast of this new production.

J. T. Edwards, F. G. H. S., "Builder of Cities," was present recently at a performance of "A Pair of Silk Stockings" for the purpose of making a model of the Little Theater for the Panama-Pacific Exposition in 1915.

Arrangements have been made by the Stage Society for a special performance of "The Second Mrs. Tanqueray," at the Park Theater, on Sunday night, Dec. 6, for the benefit of the families of actors both in England and America made destitute by the war.

James Montgomery has reached that stage in his playwriting career when he is called in as a "play doctor." He is working now on a comedy by Frank Bacon, entitled "Me and Grant." The "Me" is an old soldier, and the other side of the equation is the famous general and quondam President.

Mr. Robert A. Sinclair, correspondent of THE MIRROR in Cleveland, O., has opened an office, 315 Caxton Building, and will devote his attention to giving rates on all theatrical and moving picture advertisements and receiving subscriptions for THE MIRROR. Members of the profession are invited by Mr. Sinclair to make his office their headquarters.

The Professional Woman's League held a monster card party, Monday, Nov. 16, in their club rooms, 1599 Broadway. Sunday, Nov. 29, the League will hold a "Bazaar Social" at 8.30 P.M. Miss Marion Howard Brazier, former president of the Professional Woman's Club of Boston, will be the guest of honor. She will give an address on "Players of the Past Generation Now Living."

Joseph Coyne, who originally played the role of Sandy Blair in the London production of "The Girl from Utah," and who returned to America after several months at the Gaiety Theater only a few days ago, has been cabled by George Edwardes to return to London. Mr. Coyne returns to resume his part of Sandy Blair in "The Girl from Utah," first reappearing in the role at Manchester, England.

UPTON SINCLAIR CLAIMS "THE BIG IDEA"

Accuses A. E. Thomas and Clayton Hamilton of Plagiarism in New Comedy at Hudson Theater

In an open letter sent on Nov. 19 to Messrs. Clayton Hamilton and A. E. Thomas, co-authors of "The Big Idea," which Cohan and Harris produced at the Hudson Theater, Nov. 16, Upton Sinclair, author and Socialist, accuses the two dramatists of plagiarism, stating that the big idea of "The Big Idea" is really the big idea of his own play, originally called "The Pot Boiler" and subsequently "The Great American Play."

Mr. Sinclair says he wrote the play in April, 1913, that it is copyrighted, and that he made a contract with William Harris, Jr., to produce it. That the production never took place, he says, because they were unable to agree on certain changes. Subsequently, the play was read by many managers.

"I showed a young author and his wife, starving in a garret and writing a play of the tragedy and sufferings of the poor," continues the letter, "I was asked to change the story so that it would be a dress suit play instead of a shirt sleeve play.

"This change I declined to make, but I see that you have made it. . . . One of those who read the play, Winchell Smith, suggested the idea of having the last act happen in the manager's office, and showing the acceptance of the play. This idea was not approved by William Harris, Jr., and myself. I see that it has been approved by you."

He concludes his letter with an inquiry as to origin of "The Big Idea," and wants to know what the authors have to say in their defense.

Mr. Thomas, when seen at the Players' Club, said: "I do not know Mr. Sinclair. I did not know he had ever written a play. The idea for "The Big Idea" was brought to me by Mr. Hamilton in the Spring of 1913. He asked me to collaborate with him on the play, which I did. It was produced out of town last Spring by Cohan and Harris under the title of "Wanted $22,000." It played several weeks on tour before its first performance last week at the Hudson. That's all I care to say at present."

"THE BIG IDEA"

An Unusual Play in Three Acts by A. E. Thomas and Clayton Hamilton. Staged by Sam Forrest under the Direction of Cohan and Harris, Hudson Theater, Nov. 16.

Richard Howard ..... Ernest Glendinning
James Howard, his father ... Forrest Robinson
Robert Caswell, his friend .... Richard Sterling
Mr. Byrne, the paying teller, Harrold Russell
Charles Gilmore, the manager, William Courtleigh
Steven Bingham ..... George Wright, Jr.
Jim, the office boy ..... Harrold Grau
Elaine Foster ..... Desmond Kelley
Mrs. Howard, Richard's mother, Isabel Garrison
Elsie Howard, his sister ..... Hazel Lowry
Mary, the maid ..... Frances Wright

Act I.—Richard's Study. At Night. Act II.—Same as Act I.—The Next Morning. Act III.—Mr. Gilmore's Office in New York City. About Five o'clock the Same Afternoon. Time—The Present. Place—Acts I and II.—The Country Home of James Howard, President of the McKinley National Bank.

It is upsetting things a bit to treat tragedy in the disguise of comedy which verges on farce; but it is in keeping with the tendency of our playwrights to achieve success by strategy if they cannot gain it by frontal charges; and here and there we have to record a clever accomplishment.

This play of the big idea is from the pens of two distinguished critics, of whom one, Mr. Thomas, has attained some distinction as a playwright. Regarding Mr. Hamilton, I believe this to be his first tangible contribution to the stage. Their play is novel, at all events, forming a sort of topsy-turvy treatment of an intrinsically tragic motive. If I dared venture a guess, it would be that Mr. Hamilton, who is credited with furnishing the idea, contemplated a serious drama, and that Mr. Thomas saw prospects of success in giving the whole theme a veneer of travesty. As a result of a pooling of these paradoxical conditions, we have a serious impulse turned to laughter.

Banker James Howard is on the verge of bankruptcy and dishonor. His son, Richard, becomes a confidant of his condition and tries to extricate him. His first inspiration is to commit suicide and let his father collect a life-insurance policy of $25,000. But under the promptings of an enterprising girl visitor at the banker's home, Elaine Foster, who inadvertently discovers the true state of affairs, Richard, who is a professional writer, undertakes to turn his experience and environing difficulties into a play in the hope of selling it. Urged on by the girl at every turn, he completes two acts in one night. Together they call upon Charles Gilmore, the theatrical mogul, get an acceptance, and so successfully prey upon his generosity and desire to secure the play that he gives them a check for $22,000 advance royalty. The hard-pressed father is saved, and Richard and Elaine become engaged.

That a farcical treatment of the subject alone is applicable, must be self-apparent. After the harrowing scene of the opening act, punctured with the agonised groans of the distressed banker in a scene of cimmerean darkness, we are gradually prepared for the ordeal of laughter, and during the remaining two acts the proceedings are sufficiently amusing to keep us in good humor and in active sympathy with the sweating author and his fair and resourceful coadjutor. The comedy is well staged and played, with Mr. Glendinning as Richard and Miss Kelley as the girl. It is a pretty big role for Miss Kelley, and a little more emphasis of the dominating poise wouldn't hurt, provided, always, that it is not overdone. A specially good characterization is that of the manager by Mr. Courtleigh, and two splendid comedy impersonations are those of Richard's friend, Robert Caswell, by Mr. Sterling, and Byrne by Mr. Russell.

Stevens Howard, his father, devoted more attention to her, maybe it wouldn't have happened. As it is, we have this for a theme. He is a busy man of affairs, and she is left to her own circle to seek excitement and diversion. Unfortunately, she has inherited a craving for the bottle. She also takes a strong interest in Dr. Haskell, an old flame. When things get really hysterical, her husband leaves her and applies for a divorce. Dr. Haskell sends her to his mountain bungalow, gives her lots of exercise and fresh air, and cures her. Nothing but a platonic relationship subsists between her and the doctor; but Julia thinks that he is going to marry her, and is very happy until she suddenly discovers that he has restored her only to reconcile her with her husband. Then her despair is complete. And when Grieves arrives she will not even hear him. She seizes a bottle, takes a long swallow, and in a fit of excitement and rage drops dead from heart failure.

The whole story seems to lack logical cohesion, although the play is well acted and Miss Jolivet is very charming as Julia. Other well-known players in the cast are Joseph Kilgour, who plays the doctor; Frank Mills, the husband, and Laura Nelson Hall, who has only a minor part, that of Julia's staunch friend.

"WHAT IT MEANS TO A WOMAN"

Play in Four Acts by E. H. Gould and P. Whitehouse. Staged by Edgar MacGregor and Produced by H. H. Frazee at the Longacre Theater, Nov. 21.

Warren Grieves ..... Frank Mills
Julia Grieves ..... Rita Jolivet
(By arrangement with Harrison Grey Fiske)
Dr. Haskell ..... Joseph Kilgour
Miss Marion Gardner ..... Laura Nelson Hall
Mrs. Harry Mead ..... Catharine Calhoun
Mrs. Joseph Stanton ..... Jean Newcombe
Miss Dalgren ..... Alice John
Helen ..... Mary Miles Minter
Nurse ..... Florence St. Leonard
Montague ..... Borden Keith
John ..... Arthur P. Hyman
William ..... Frederick Butler

ACT I.—The Grieves's Home. ACT II.—The Same. Two Months Later. ACT III.—The Same. One Year Later. ACT IV.—Dr. Haskell's Bungalow in the Adirondacks. (Six Months Later.)

At the Longacre Theater last Saturday night H. H. Frazee presented the four-act play, "What It Means to a Woman," by E. H. Gould and Frances Whitehouse. The play promised well in the start, but reaches a rather too tragic ending, the sort of ending that seems too heavy for the beginning. Prominent in the cast is Rita Jolivet. New York has had its eye on her for some time as an actress, with a great deal of vivacity, dramatic ability, and artistic finish. Harrison Grey Fiske seems to have discovered her. He brought her out in a comedy last season by Ferenc Molnar, which failed, after which she was prominent in the big spectacle, "A Thousand Years Ago," in which Henry E. Dixey was featured. "What It Means to a Woman" is an ultra-modern society play. Its theme is the vogue of bridge and cocktails among the idle rich women. Julia Grieves goes too far in her indulgence of these fashionable sins. She is a sort of Frou-Frou. If her husband had

AT THE IRVING PLACE

The return of Director Christians from abroad was marked by an excellent performance of Schiller's dramatic poem, "Wallenstein's Camp," at the Irving Place Theater, on Tuesday, Nov. 24, followed by a delightful one-act war comedy, "The Bavarian and the Picardo," a musical encounter between a Bavarian invader and a charming Picardy peasant maid at whose farm he is billeted. The little play has been popular about fifty years under its original title, "Kurmärker und Picarde," with the date of 1815. The new version takes place in 1870. Christian Rub distinguished himself as the blue invader, and Miss Aranka Eben was very pleasing as the French girl. Schiller's poem was excellently staged and acted and forms the prelude to "The Piccolomini" and "Wallenstein's Death," which are soon to follow.

MME. LABADIE READS

Madame Labadie gave a reading of Henry Arthur Jones's play, "Michael and the Lost Angel," at the Little Theater, Tuesday afternoon, Nov. 17. Madame Labadie's remarkable power to convey to her hearers the significance of each character she assumes was given splendid demonstration in the Jones play. The Reverend Michael Faversham is not a plausible figure. That she made him interesting in spite of his artificiality speaks volumes for her skill as a dramatic interpreter.

"Michael and His Lost Angel" was produced at the Empire Theater in January, 1896, by Charles Frohman's Empire Theater Stock company. Henry Miller and Viola Allen played the leading roles.

AT OTHER HOUSES

STANDARD THEATER.—"The Things That Count," a "white list" play, and one of the few plays endorsed by the Catholic Theater Movement Committee, an organization founded by Cardinal Farley and Monsignor Michael J. Lavelle, of St. Patrick's Cathedral, for the purpose of recommending clean and wholesome plays to the people of their faith, will be the attraction at the Standard Theater for the week beginning on Monday night, under the management of William A. Brady. The play is by Lawrence Eyre, and will be presented by the original company, headed by Miss Allen Brady, as seen during its all season run at the Playhouse last season. The usual Tuesday, Thursday, and Saturday matinees will be given, the Thursday matinee falling on Thanksgiving Day.

GRAND OPERA HOUSE.—Chauncey Olcott's annual engagement at the Grand Opera House will begin on Monday evening, Nov. 23, and will include a special Thanksgiving Day matinee. Mr. Olcott will appear for the first time in New York in Rachel Crother's comedy, "The Heart of Paddy Whack," a bachelor's romance with its scenes laid in Ireland in 1850. Henry Miller, who directs the Olcott tours, has arranged an extended engagement for the Irish star, who will be seen at the Grand for several weeks. Mr. Olcott's company includes Edith Lockett, Maud Hosford, Bessie Lee Lestina, Nina Saville, Jessie Cromette, Fleming Ward, Charles Ellis Verner, Walter Colligan, Richard Quilter, Master Stephen Davis and others. Among the new Olcott songs sung in "The Heart of Paddy Whack" will be: "A Little Bit of Heaven," "Irish Eyes of Love," "A Broth of a Boy," and "Who Knows."

BENNETT FOR "SONG OF SONGS"

Richard Bennett has been engaged by A. H. Woods for the new Sheldon play, "The Song of Songs." He will play the role in which Cyril Keightley appeared in the recent Frohman production of the play. John Mason will also be seen in the play in Lee Baker's former role.

NEW HARDY PLAY IN LONDON

Thomas Hardy's novel, "The Dynasts," has been dramatised by Granville Barker, and will shortly be produced at the Kingsway Theater, London, following "The Great Adventure," which recently closed after establishing a record of 675 performances. "The Dynasts" deals with the Napoleonic era.

ACTORS' EQUITY ASSO'N

Actor, Who Fights for Rights, Released—Plan to Abolish Rowdyism in College Towns

At the last meeting of the Council, held in the association rooms, Suite 608, Longacre Building, on Nov. 16, the following members were present: Howard Kyle, presiding; Messrs. Edwin Arden, Digby Bell, Albert Bruning, Charles D. Coburn, John Cope, George Nash, Jefferson De Angelis, Thomas Wise, Frank Gillmore, and Grant Mitchell.

New members elected:

Mary Ambrose	May McK. Lane
L. V. Bryant	Jane Morgan
Florence Carpenter	Suzanne Morgan
Horace Cooper	Saxone Moriand
Stanley Dark	Adele Rowland
Blanche Hall	Charles Rueglas
Charles E. Hinton	Leonard Willey
Charles Hopkins	Lew Williams
Whitford Kane	

Our acknowledgment is due Mr. William A. Brady and his staff for their amiable co-operation in attaining a satisfactory settlement of a claim submitted by Miss Lois Arnold. The case was attended by such unusual circumstances that Mr. Brady even asked us what we thought he should do.

An actor has written us from a Western town, where he and his wife have been members of a stock company, complaining that recently during the week, when a large convention was held in the place and "B. R. O." sign could have been brought into use, the manager, over night and without consulting the actors, announced an extra matinee for Friday. When our correspondent "suggested," as he writes, "in a gentlemanly manner" that the company should be paid for the extra performance, the manager replied, "The others don't object, so I'll pay you and your wife, and then give you both two weeks' notice to quit. That'll stop such nonsense." The couple accepted the situation, and has been sent a letter of hearty appreciation. Of what poor stuff must the rest of the company be made! Or how much they would gain in moral fiber by joining the A. E. A. and standing on its principles.

In commenting upon the race prejudices and the self-aggrandisement of oligarchies that must be reckoned in getting at the underlying causes of the terrible war now raging on the Eastern Hemisphere, Mr. Howells's book, "The Traveler from Altruria," has been recalled. And the other day one of our counsel, who had previously aroused our wonderment by the care and zeal with which he had gratuitously prepared a new project looking toward the strengthening of the association's hand, confided to one of the secretaries that, while the practise of law was the means by which he lived, life would have little appeal to him if he had to be "scrapping" all the time. "No," he concluded, "I love to feel that I can help in doing something constructive in the world—like the work of the A. E. A." This from a layman. Is there any actor so pitiably mean that he cannot share this feeling?

A complaint has been received from Mr. Henry Harmon, Deputy of Council in the "Joseph and His Brethren" company, describing how students of the Universities of Minnesota and Wisconsin occupied the gallery of the theater in Minneapolis on the night of Nov. 14 and misbehaved in the most lawless manner. They threw missiles on the stage, and made such a continuous noise that a member of the cast was compelled to step out of his part to ask order in the name of those who occupied seats downstairs, to say nothing of the nature of the play and its source. It is high time that these outrages in the theaters of college towns should be stopped. There is no mitigation for them. From motives of gain, fearing to lose the students' patronage, local managers submit to such offenses. But self-respecting actors now have an organisation that is not restrained by fear, and it proposes to see that college presidents and faculties do their full duty to these offenders against public and private peace. Hoodlums who are permitted to insult the gentlewomen of an audience and to profane the temple of the drama, hiding behind the anonymity of a mob, display the very lowest degree of cowardice!

Information is received that the United Managers' Protective Association have practically agreed to send us their answer regarding the salient points we submitted for an equitable form of contract very shortly.

BY ORDER OF THE COUNCIL,
BRUCE McRAE, Corresponding Secretary,
HOWARD KYLE, Recording Secretary.

"LADY LUXURY" COMING

New Musical Comedy to Open Here Soon, with Ina Claire in Leading Role

"Lady Luxury," the new musical comedy by Rida Johnson Young and William Schroeder, will have its New York opening some time in December. The piece was recently tried out on the road by Fred C. Whitney. Ina Claire, who recently returned from a successful year in London in "The Girl from Utah" and "The Belle of Bond Street," has been engaged for the leading role. The cast will also include Mlle. Dazie in a speaking part which gives her plenty of opportunity for dancing; Harry Conor, Forrest Huff, Emily Fitzroy, and Frank Andrews.

P. W. L. NOTES

At a recent meeting of the Professional Woman's League the following members were elected to the City Federation: Delegates—Miss Maida Craigen, Mrs. Edith Fanny Ranger, and Mrs. William P. Jenkins; alternates—Mrs. Geraldyne Bergh, Fanny Kennedy, and Mrs. Marion Gold Lewis.

The annual bazaar will be held in the League rooms on Dec. 3, 4 and 5. Arrangements are progressing rapidly, and the chairman and members are working like beavers. Kate E. Wilson is chairman of the Gold books, which are for fifty dollars, at ten cents a share.

At the last business meeting, Miss Katherine Bement Davis, Commissioner of Correction, was elected an honorary member.

Miss Maida Craigen, the president, has accepted the position as coach on the play which the State Federation will give at Binghamton this month.

$100,000 BY THEATER PARTIES

Nearly $100,000 has been turned into the treasury of the German Hospital Committee, Brooklyn, N. Y., in charge of the various theater parties held by the German Hospital Society. This statement was made at the annual benefit for the hospital at the Majestic Theater in Brooklyn a few nights since. At the fourth successive night for the hospital fund, "The Third Party" was played. Flowers were presented after the second act to Misses Marjorie Wood, Jobyna Howland, Alma Belwin, and Mattie Keene. After the play the benefit was celebrated with a supper at Saengerbund Hall.

THOMAS EGAN TO TOUR NEW ENGLAND

Thomas Egan, the famous Irish tenor, who was compelled to cancel his Canadian season, owing to the war, will begin a tour of New England cities at Waterbury, Conn., on Nov. 29, under the direction of Winthrop A. Mandell. With Mr. Egan will appear Madame Lillian Breton, grand opera soprano of the Drury Lane Opera company, of London, and Arthur Fischer, pianist. Mr. Egan, who is best known in this country in the concert field, has achieved wide distinction in European capitals as a grand opera tenor. He will remain in the East until late in the season, when he will tour to the Pacific Coast to fill his engagement at the Panama-Pacific Exposition.

Paul Ker has succeeded Charles Judels as Signor Monti in "Twin Beds" at the Fulton Theater.

FOR THE RED CROSS

Kansas City Talent Organizing for "Home-Coming Week"

The Kansas City *Star* is planning a monster benefit at the Convention Hall in Kansas City, Tuesday, Dec. 22, for the benefit of the Red Cross Society. It will be known as "Home-coming week," for Kansas City actors who will appear at this benefit; and natives of Kansas City who are now shining lights, are being interviewed by Mr. Walter Fritchey, representative of the Kansas City *Star*. Al. Trahern, formerly of Kansas City, but now manager of B. F. Keith's Bronx Theater, is assisting Mr. Fritchey in securing the talent for this occasion, and all Kansas City actors are requested to communicate with Mr. Trahern at the Bronx Theater. Among the prominent Kansas City artists who will be asked to appear are included in the following list:

Felice Lyne, Alice Nelison, Marie Doro, Marguerite Skerrin, Clarence Oliver, Kirksmith Sisters, Katherine Durkin, Genevieve Hagan, Tillie Eich, Hal Donohue, Ray Mapes, James Fulton, Newhoff and Phelps, Margaret Carroll, De Forest Dawley, Robert Haines, Edith Berwin, Marie Keiser, Lulu McConnell, and Pearl White, of the Pathe Company.

CHANGES IN THEATERS

Several changes will take place in the theaters next week. William Faversham will take "The Hawk" from the Shubert to the Maxine Elliott Theater to succeed "Mr. Wu," which goes on tour. "Suzi" will move from the Casino to the Shubert, and its place at the Casino will be taken by a motion picture play called "The Seats of the Mighty." Marie Tempest, at the Comedy, offers a new play by Anthony Wharton, entitled "At the Barn," to succeed "Marry Goes First." Mrs. Patrick Campbell in "Pygmalion" moves from the Liberty to Wallack's Theater to make room for Phyllis Neilson-Terry in "Twelfth Night."

CATHOLICS ANNOUNCE "WHITE LIST"

The Catholic Theater Movement, organized to advance the cause of clean theatrical entertainment, has issued its second bulletin of plays deemed fit to be seen by Catholics. The "white list" contains 130 plays. Of these but eight are plays of the current season. The others are successes of former years, only mentioned because they are often revived for stock purposes. Among the plays of this season in the list are "Big Jim Garrity," "Daddy Long Legs," "Diplomacy," "He Comes Up Smiling," "It Pays to Advertise," "Pilate's Daughter," "The Story of the Rosary," and "Under Cover."

PLAYFOLK PART AT A MASQUERADE

It is a little late for Hallowe'en items, but THE MIRROR is requested to print one that occurred in Lincoln, Neb. The performers of the Orpheum Theater had a masquerade that night after the play was over. A dinner and frolic took place in the Lindell Hotel. Conspicuous in the affair were the Hickey Brothers, Grant and Hoag, the Charles McGoods company, Hines and Fox, Frank Wilson, and the members of the Gus Edwards Matinee Girls company. These had traveled together for ten weeks and split up at Lincoln like the three geese in "Mother Goose."

MISS IRVINE'S PUPILS

On Nov. 8 at the studio of Theodora Ursula Irvine, Carnegie Hall, Louise Dickson, one of Miss Irvine's many pupils who have made successes as dramatic readers, gave a charming interpretation of the one-act play "Happiness." Miss Dickson impersonated the four difficult characters with clear insight into their distinguishing characteristics. She gave the play without script and without costume, yet was so effective in her use of pantomime and impersonation that each person represented stood out clearly and definitely as though the play were presented with costume and stage setting. Two well-known young American musicians assisted—Philip Spooner, tenor, and Frank Bibb, accompanist. Mr. Spooner has a rarely beautiful voice, and Mr. Bibb, Oscar Seagle's accompanist, supported him admirably, with a most sympathetic accompaniment. This was the first of a series of recitals that Miss Irvine gives at her studio each Winter. Several of Miss Irvine's pupils are in the season's productions. Jane Overton is with Margaret Anglin in "Lady Windermere's Fan," and Lucy Cotton is rehearsing in the ingenue part in the new play, "Polygamy," by Harvey O'Higgins and Harriet Ford, that is to be produced in two weeks.

P. J. Doyle, who sang in the original production of "The Chocolate Soldier," has been engaged by the Shuberts for "The Peasant Girl."

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"SECRET STRINGS"

Frasee to Produce New Play by Kate Jordan, with Lou Tellegen in Lead

"Secret Strings," a new play by Kate Jordan, which she has adapted from a magazine story of the same name, will be produced by H. H. Frasee on Dec. 28 after a try-out performance in Wilkes-Barre on Christmas Day. Lou Tellegen, who came to this country first with Sarah Bernhardt, and who last year was a featured member of the cast of "Maria Rosa," has been engaged for the leading role.

"MILK" IS GIVEN PREMIERE

Before an invited audience composed generally of food specialists and those interested in the pure milk movement, Una Clayton produced at the Maxine Elliott Theater, Nov. 17, "Milk," a one-act sketch soon to be introduced upon the vaudeville stage. The sketch deals with the impure milk problem, and how "a little mother of the slums" induces a big but selfish milk dealer to distribute only pure milk among his customers.

Those present included the Mayor and Mrs. Mitchel, Mrs. Jay Bordman Harriman, Mrs. A. M. Pullman, Judge O'Keefe, Mr. and Mrs. Nathan Straus, Mr. and Mrs. Loden Horton, Mrs. Charles D. Hirst, and a host of prominent doctors, including Dr. Alfred McCann and Dr. Ira Wile.

MISS KELLERMANN IN OPERA

Annette Kellermann will shortly forsake fancy diving exhibitions, in which she has had a long and remunerative career, for the role of prima donna. Victor Herbert and Anne Caldwell O'Dea are at present engaged upon a musical comedy in which she is to be starred. The action of the plot, it is said, will afford Miss Kellermann opportunities for her musical talent which she abandoned for a swimming career. She received her musical instruction from her mother, who conducted a conservatory of music in Melbourne, Australia, many years ago.

HUTCHINSON, KAN.

HUTCHINSON, KAN. (*Special*).—Anticipation is on tiptoe over the coming of the San Carlo Grand Opera company, Dec. 2, 3. Four operas will be given. The street line has been in evidence, everybody seems to be buying seats. Theater parties are coming on special trains from West and from Oklahoma.

At the Home Theater: "Call of the Cumberlands," Nov. 13; good business. "Peck's Bad Boy," Nov. 14; most satisfactory. "The Red Widow," Nov. 17; packed house.

C. W. OSWALD.

SUES ACTRESS WIFE

Albert Gallatin Wheeler, Jr., son of the Chicago financier of the same name, filed a suit for divorce in the Supreme Court on Nov. 20. His wife, once widely known on the comic opera stage as Claudia Carlstedt, obtained a separation in 1910, with alimony of $10,000 a year. The couple were married in 1898, when Miss Carlstedt was appearing at the Herald Square Theater with Frank Daniels in "The Wizard of the Nile," "The Idol's Eye," and "The Mandarin."

LATE THANKSGIVING MATINEES

In order to conform with the plans of late diners, Thanksgiving matinees will begin at 3 o'clock at the following Shubert theaters: Thirty-ninth Street, Maxine Elliott, Lyric, and Forty-fourth Street. Marie Tempest will begin her performance on that date at 2.45 o'clock. If this shift of time proves worth while, it will be made again for the Christmas matinees.

CARTHAGE THEATER TO BE SOLD

The Temple Theater Building, of Carthage, N. Y., will be sold at public auction. The Watertown Savings Bank forced the sale by foreclosing a mortgage of $15,000. In July the building went into the hands of a receiver and taxpayers of Wilna voted down a proposition to buy the theater for a town hall. The sum raised was $27,000. The building was built at a cost of $40,000 in 1906.

FAIRBANKS IN NEW FORBES PLAY

Douglas Fairbanks has been engaged for the leading role in James Forbes's new comedy which Selwyn and Company will shortly produce. Mr. Fairbanks is appearing at present in vaudeville in the playlet, "A Regular Business Man," after having been seen for a short season in "He Comes up Smiling."

"MISS TOMMY"

Jean Hayes and Fred Block, heretofore known as vaudeville producers, are soon to branch out into the legitimate field. They have acquired the right to produce Jerome K. Jerome's comedy, "Miss Tommy." The play is in three acts, with the action laid in a newspaper office in a small town near London.

"MR. WU" TO GO ON TOUR

Walker Whiteside will close his engagement at the Maxine Elliott Theater in "Mr. Wu," Nov. 28, after fifty-seven performances, and will begin a tour of the principal cities.

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Below is a list of theaters devoted to stock within the immediate vicinity of New York, and the names of those who have the leading roles: Bronx Theater, New York, Justina Wayne and Bowden Hall; Wadsworth, New York, Warda Howard and John Lorenz; Crescent, Brooklyn, Frances Nielson and Corliss Giles; Gotham, Brooklyn, Carolyn Elberts and Alfred Swenson; Payton's Lee Avenue, Brooklyn, Phyllis Gilmore and Claude Payton; Grand Opera House, Brooklyn, Leah Winslow and Noel Travers; Warrington, Yonkers, Regine Wallace and Joseph Gillow.

These are capable companies with competent actors leading them. Stock in Brooklyn seems to have a quicker grip than in Manhattan. There are two theaters in Manhattan, four in Brooklyn, and one in Yonkers. It might be of interest to some to know that the Academy of Music, New York, discontinued its stock policy the early part of this season. The house now presents motion pictures and vaudeville. It was rumored a short time ago that the Academy would return to the stock policy; this was denied at the offices. I have been requested to mention in THE MIRROR that there are a great many stock enthusiasts who miss the Academy stock and would welcome at any time its return.

George M. Dantree, MIRROR correspondent in Toronto, writes: "The Ticker ought to come up here and see the audiences that are in our theaters. Then he would know that managers like Mr. Savage and others, when they play Buffalo or Detroit, should come on here if their companies are first-class. I don't mean by that people merely well known on Broadway, but performers who can really *sing* and *act*. Canadians do not ask for people well known; what they want is ability and voices in opera, as well as in drama."

HUNTINGTON, ST. PAUL

People Who Put the "Pep" in "Maggie Pepper"—Thanksgiving Bills

ST. PAUL, MINN. (*Special*).—"Maggie Pepper" was extremely well played by the Huntington Players at the Shubert, Nov. 15-21. Louise Gerard achieved a distinct success in the titular role, this being the second time she has scored a great hit in a part made famous by Rose Stahl, as her "Chorus Lady" won her many laurels during the Summer of 1913. Raymond Bond played Joe Holbrook to perfection. Earl Lee got his share of laughs as Jake Rothschild. Jessie Brink as Mrs. Thatcher, and Edward Tilburne as John Hargen, gave effective delineations as is their wont. Laura Arnold was well cast as Ada Darkin and Muriel Cole won all hearts as Zasa. "Her Husband's Wife," Nov. 22-28. "The Squaw Man," Nov. 29-Dec. 5.

JOSEPH J. PFISTER.

SCHENLEY PLAYERS, PITTSBURGH

PITTSBURGH (*Special*).—Frances Ring, the new leading woman of the Schenley Players, made her Pittsburgh debut at the Schenley Nov. 16-21 as Mrs. Karslake in "The New York Idea." Miss Ring won instant favor with her audiences and doubtless will become very popular. George Alison did a good piece of work as John Karslake. Ernest Cossart was an adequate Sir Wilfred, and Roxanne Lansing's Mrs. Phillimore was well done. Louis Kimball, Hugh Harper and the other members of the company were well cast. "Mrs. Dot," Nov. 23-28.

The Pittsburgh *Post* prints the following: "Jessie Mueller, of the Schenley Stock company, is the wife of Wilfred Lytell, an actor. They were married while they were members of the Poli Stock company in Springfield, Mass. Their wedding took place in August, 1893, and it was the culmination of a romance that began when the young people appeared in the farce, 'Seven Days.' In that they played husband and wife, and from the suggestion grew the idea that became reality."

"THE BELLE OF RICHMOND"

"The Belle of Richmond," a Southern comedy-drama, was given week Nov. 16 by the Lando Stock company of Fitchburg, Mass. Miss Lechler played the role of Nellie Mason, "the Belle of Richmond," and Richard Morgan pleased as Gerald Gordon. The support given by the company was very good.

"THE PARISH PRIEST" IN ELGIN, ILL.

The Majestic Theater Stock company of Elgin, Ill., presented Nov. 16 for the week, "The Parish Priest." The play was favorably accepted. "Three Weeks" will be offered Nov. 23. It is thought that this will play to unusually good business, as it has never been produced here at any previous time.

FRANCIS KIRK—W. C. MASSON

Francis Kirk is stage director of the Gotham Theater, and not W. C. Masson, as recently announced.

"BIG JIM GARRITY" PLEASES

After seeing Bowden Hall in the first stock production of "Big Jim Garrity," last week, it is easy to understand why the management determined to secure his re-engagement with the B. F. Keith Stock company. Never before has his popularity lent such zest to an evening and to a play. Fred C. House as Dawson gave further evidence of his versatility. Justina Wayne and Luella Morey were appealing and sympathetic. Walter Marshall, Albert Gebhardt, Harry Mochey, Margaret Fielding, Allen B. Mathes, Russell Parker, and Ford Hilton were all able members of a competent cast.

Week of Nov. 22, "The Family Cupboard."

"MAGGIE PEPPER" IN TAUNTON, MASS.

The Malley-Denison Stock company presented "Maggie Pepper" to the Taunton, Mass., public week of Nov. 16. Miss Blanche Shirley pleased as Maggie Pepper, and James Crane as Joe Holbrook won the confidence of his audience. Houston Richards also pleased. The production was well staged, due to the work of Karl Knapp. Business has been good, though the unusually good bills of moving pictures displayed throughout the city have affected it somewhat.

Plays following "Maggie Pepper" are: Week of Nov. 23, "Ready Money," and for the week of Nov. 30, "Fifty Miles from Boston," with a local chorus.

CHARLES H. BANKS.

BLANCHE YURKA.

Stock has found in Blanche Yurka a steadily progressive leading woman, with an intelligence directing her advance, aided by an unusual talent which has had direction of masters of technique. In her work is displayed a fine regard for the best in every part played, together with an application of the art she has learned. Miss Yurka has just closed a stock season in Denver, where she replaced Eva Lang at the Denham Theater. Prior to this engagement, S. Z. Poli utilized her services in New Haven as leading woman, before which she had been in a like capacity with the Baldwin-Melville Stock in Buffalo, after a season with Boyd Nolan in Dallas, Texas. When the Chestnut Street Theater Stock company in Philadelphia reopened last Winter Miss Yurka was called upon to replace Adelaide Keim. For two seasons in "Is Matrimony a Failure?" David Belasco found use for her talents, giving her Anne Sutherland's splendid part of the suffragette. Then came her excellent portrayal of the title-role in "Everywoman," with stock as a permanent condition ever since. Stock claims actors, with occasional returns to productions, but the fact that a home may be maintained is proof against the attractions of travel and the uncertainties of long rehearsals and short runs. Perhaps this is why Miss Yurka elects for stock after many years of productions.

MUSICAL STOCK IN ALLENTOWN, PA.

ALLENTOWN, PA. (*Special*).—The Wilsmith company has arrived in town and has started rehearsals for the opening at the Lyceum Theater of a permanent musical stock company. Will H. Smith is the managing director of the company. He is well known locally, having been the director of the Calsmith company located here a few seasons ago. Arthur Lee will act as assistant stage director, and William Kiesserling will be the musical director. Mr. Smith has engaged Miss Florence Mackie as prima donna. Miss Mackie has been appearing in Philip Bartholomae's "Miss Daisy." Miss Dixie Blair, recently of the Fritzi Scheff company; Miss Eulalie Young, Dorothy Sterling, Marjorie Kingston, Ethel Oliver, Florence Weber, Dorothy Tolle, and Wilhelmina Beary are with the company. Ray Crane will be the comedian. Arthur Burkley is the tenor. Musical comedies will be presented, the one now in rehearsal being "Bright Eyes."

FORD L. SHOTWELL.

MARIE CURTIS RECEIVES OVATIONS

Marie Curtis, the stock actress, is receiving very flattering criticisms from the mid-West critics. Miss Curtis's acting in the role of "Madame X" was effective, and she deserves great praise and credit. The work in the trial scene is one that will not fail to bring forth real acting. Miss Curtis was capable; this she proved to the evident satisfaction of all. It is hoped that she will be seen in the East as Madame X.

"FIVE NIGHTS" IN FALL RIVER, MASS

The New Bijou Stock company, of Fall River, Mass., presented for the first time, week Nov. 16-21, "Five Nights," written by Victoria Cross, with Marcelle Hamilton as Viola St. John. Miss Hamilton, the new leading woman, has become a great favorite with the patrons. Hooper Atchley as Trevor Lonsdale was at his best, and gave his best performance of the season. A. A. Bushee as Hop Lee and Edytha Ketchum as Nan Hackett were seen to good advantage in well played roles. Marguerite Johnson, Carroll Ashburn, W. Olathe Miller, and Ted Brackett gave fine support. Alice Villa made her first appearance with the company Nov. 16.

W. F. GEE.

FRANCES NIELSON RESIGNS

Miss Frances Nielson, for several weeks leading woman of the Crescent Theater Stock company in Brooklyn, has resigned her position with the company. Miss Nielson will immediately begin rehearsals for a new production.

BROOKLYN STOCK NEWS

Plays of the Week in Four of the Houses Across the Bridge

Leah Winslow won more admiration from Brooklyn theatergoers with her performance of the title-role in "The Chorus Lady," presented at the Grand Opera House, Nov. 16-21. Noel Travers gave his standard performance of Dan Mallory, while Irene Douglas was charming as Nora. George Carlton, William Elliot, Marguerite Tebeau, and Beulah Monroe gave splendid support.

Keith's Gotham Players triumphed in a worthy production of "The Family Cupboard." Carolyn Elberts appeared as Kitty Claire, Alfred Swenson as Kenneth Nelson, Florence Pinckney as Mrs. Nelson, William B. Drake as Charles Nelson, and Fayette Perry as Alice Nelson. The remainder of the parts were handled by Francis J. Kirk, John Dilson, Lavinia Shannon, Lorie Palmer, John Lester, Stanley Bisman, Elisabeth Kilday, William Amsdell, Martha Amsdell, and E. E. Holland.

"Passers-By" was the third week's offering at the Crescent. Corliss Giles and Frances Nelson essayed the leading roles. Charles Schofield as the cabman, Sef Aiken, Ainsworth Arnold, Beatrice Moreland, Clara Mackin and the other members of the Crescent were cast in congenial assignments.

"The House of Bondage" was revived at Payton's Lee Avenue house. Phyllis Gilmore was seen as Mary Denbigh, Ben Lucre as Max Crossman, Claude Payton as the district attorney, and Emmy Masson as the country girl. Ann Singleton, William H. Gerald, Alfred Young, and Caroline Hall were seen to advantage.

The announcement that Miss Leah Winslow has been re-engaged as leading woman for Keith's Crescent Stock company has caused a stir among local stock managers. Miss Winslow's popularity with Brooklyn theatergoers has always been at the high water mark. She closed with the Grand Opera House Stock company Nov. 21, and will open with the Crescent Players Nov. 30.

J. LEROY DAVO.

WARBURTON THEATER, YONKERS

The Yonkers Stock company, which gave highly commendable performances week Nov. 16, proved its worth when it produced "Bought and Paid For." Full justice was done Mr. Broadhurst's play, and surely he could have asked for no more. Mr. Gillow, who leads the company, acted to excellent advantage, as did Regine Wallace in the role of Virginia Blaine. The support rendered by the rest of the company was excellent and deserving of much praise. The acting of Mr. Gillow showed a decidedly finished touch, nor did he try to overdo the action in the intoxication scene, the end of the second act. Many are of the opinion that in "Bought and Paid For" Mr. Gillow has accomplished the best piece of work since his engagement in Yonkers.

The acting of Miss Wallace was filled with a thoroughness that showed she was confident as well as competent. Mr. Boulden and Miss Glerum were well chosen for their respective parts, and Mr. Boulden's impersonation of James Gilley was wholesome and agreeable. The attraction for the current week is "David Harum."

ACTOR SUED FOR NON-SUPPORT

Action has been commenced in San Francisco against the husband of Elenore Gates by his first wife, alleging that he is neglecting to support his minor child. He and Miss Gates are in San Francisco in "A Poor Little Rich Girl." Richard Tully, whose "Bird of Paradise" is on at the Curi in San Francisco, was the husband of Elenore Gates, and an interlocutory decree of divorce was granted him in California less than one year ago, and a decree of divorce less than one year ago was granted in the case of Miss Gates's present husband. It is understood that no bigamy charges will be made.

"G. R. Q. WALLINGFORD" BY STOCK

"Get-Rich-Quick Wallingford" was the offering of the Wadsworth Players in the Bronx, week Nov. 16-21, and in the title-role John Lorenz, the leading man, gave a strong, well-balanced performance. Miss Warda Howard as Fannie has little to do but does that little well. Both are ably seconded by Richard Cramer as Blackie Daw, Miss Dolly Spencer as Bessie Meers, and Neil Pratt as Eddie Lamb. The others of the company lend creditable support. The performance was one of the best seen at the Wadsworth this season.

DOLLY PRINGLE STOCK CLOSES

BOISE, IDAHO (*Special*).—The Dolly Pringle Stock company closed a very successful Summer season Nov. 14. The regular season at the Pinney reopens Nov. 25-26 with "Peg o' My Heart" as the opening attraction. Mr. Walter A. Mendenhall, local manager, has booked some excellent attractions.

E. H. WESTHMAN.

STOCKS IN MINNEAPOLIS

MINNEAPOLIS (*Special*).—Both stock houses presented excellent bills the Shubert, where the Wright Huntington Players are appearing, doing "Her Husband's Wife," and the Bainbridge Players, at the Bainbridge, reviving Paul M. Potter's "The Conquerors." At the Shubert, Miss Grey Terry made her first appearance as leading woman with Raymond Wells, Charles Gunn, Henry Gaell, and Ida Stanhope Silling the other leading roles. Henry Hall and Florence Stone continue in the leading roles at the Bainbridge and excellent support was given by Louise Farnum, Marie Gale, Karl Ritter, John Dillon, Peter Raymond, Leslie King and the other members of the company. "The Conquerors" was given an unusually elaborate staging. "The College Widow" follows at the Bainbridge and "The Fortune Hunter" at the Shubert. Edwin Curtis, stage director at the Shubert, and his wife, Ollie Cooper, have gone to Spokane to accept a joint engagement. Kathryne Browne and Teresa Dale have also closed with the Shuberts.

CARLTON W. MILES.

CLANCY PLAYERS, PATERSON, N. J.

PATERSON, N. J. (*Special*).—James F. Clancy, the manager of the Clancy Players at the Empire, is leaving no stone unturned to make that organization a paying venture. For example the bill for week of Nov. 2-7 was "Bought and Paid For," followed with the late metropolitan success, "Ready Money." The company appeared to very good advantage in both plays, and goodly numbers gathered at each performance to encourage the company in their efforts to please. Mr. Harry Ingram, as Robert Stafford, in the first named play, gave a capital performance, and Arthur Ritchie, as Jimmy, made a distinct hit. Elsey Alton and Grace Young also assisted greatly in making a pleasing performance. Director H. C. Ford is also entitled to considerable credit for the careful casting of the company and the perfect managing of the stage. "The Divorce Question," Nov. 16-21. E. H. Walsh, the man in front, has fulfilled all promises made the public, and their patronage seems to indicate their appreciation of the same. JOHN C. BUSH.

LAWRENCE, MASS., STOCK

LAWRENCE, MASS. (*Special*).—The Maley-Denison Stock company opened its third season here on Labor Day and has been playing to good business. The following plays have been given in the order named: "Broadway Jones," "The Shepherd of the Hills," "The Escape," "Ready Money," "Officer 666," "Maggie Pepper," "The Between," "The Divorce Question," "Alias Jimmy Valentine," "Graustark," and "At Bay," week of Nov. 23, "Quincy Adams Sawyer." Rita Knight and Arthur Behrens are each playing their second year as lead in Lawrence, Miss Knight being here last year and Mr. Behrens three years ago with the Flynn Stock company at the Opera House. Others in the company are J. J. Owens, Jack Chandler, Billy Connery (these three having played here last season), Ernia Irwin, Lillian Herne, Harvey D. Hayes, Caroline Morrison, and Wallace West. Gordon Reid is again stage director.

M. C. O'BRIEN.

DENVER DRAMA STOCK

DENVER, COLO. (*Special*).—The Lang-Miller Stock company removes from Omaha to the Broadway Nov. 30, announcing a run for a year. In addition to the principals, members of the organization are: Ogden Crane, character; Grace Benham, second leads; Vida Croly Sidney, character; and Raymond Walburn, juvenile. Miss Lang's drawing powers are unquestioned, but whether we can support two permanent stock companies is doubtful. The Woodward company at the Denham is the first all-year stock venture to succeed here. The change will throw the best road attractions to the Tabor, and crowd out the frequently inferior things now staged at the downtown playhouse.

FREDERICK D. ANDERSON.

POLI'S NEW COMPANY

Manager James Thatcher will return to Washington to resume charge of the theater, after he has enjoyed a brief vacation. When Mr. Poli learned that it was understood in Washington that Mr. Thatcher had been included in the reorganization of the company, he wrote Mr. Thatcher a letter stating in specific terms that he wished it understood Mr. Thatcher was still his Washington manager, and would return to his duties here as soon as he has completed a four weeks' vacation. The letter also contained a personal tribute to Mr. Thatcher from his employer that left no doubt that Mr. Poli has the most complete confidence in his manager.

CHICAGO HAS NEW STOCK

The Logan Theater, Chicago, will open with a stock company Nov. 23. The opening attraction will be "The Blue Mouse." The cast includes Henrietta Brown, Herbert Bethew, Edythe Potter, Adelaide Cummings, Harry Shuten, Jacqueliene Mason, George L. Fleming, Frederick Hand, and Edward Menlove.

Miss Jane Morgan, the popular leading lady of the Poli Players in Washington, has been transferred to New Haven, Conn. She closed Oct. 21 in "Madame X," and opened Oct. 28 in "Girls."

POLI PEOPLE OF BALTIMORE

"The Dawn of a To-Morrow" Admirably Cast, Staged and Performed

BALTIMORE (*Special*).—Following the rather mediocre production of "The Butterfly on the Wheel," it is a pleasure to state that the Poli company came back with a vengeance last week and scored one of the most artistic and finished performances which they have placed to their credit during the past fifty-six weeks of their local engagement. The admirable ensemble work of the organization was one of the most striking features of the production of "The Dawn of a To-morrow," and furnished an unusual illustration of happy casting. Another salient point was the surprising amount of sympathy and understanding which each member of the cast exhibited for their respective roles. It was evident to a close observer that more than ordinary care had been exercised in the preparation of this play; especially was this noticeable in the second act laid in Apple Blossom Court. Both the playing and staging of this act suffered but little when compared to that of the original production. As Glad, Miss Hubb completely thrilled and charmed by her wonderfully sympathetic and sincere portrayal of the little waif of the London slums. She has done nothing quite as good as this. Edmund Elton, as the Dandy, gave a carefully studied and evenly balanced bit of work. Arthur Byron, Burke Clarke, and Forrest Orr deserve highest praise, especially Messrs. Clarke and Byron, both contributing excellent performances. The staging was of a high standard, with the exception of the setting of the last act, which reminded one of a well but misdirected attempt in the Futurist Art. "The Dawn of a To-morrow" was incidentally the best acted and most thoroughly satisfactory performance to be seen in town at any of the local theaters last week.

Contrary to rumor following close upon the upheaval of the Poli company in Washington, it is stated from authoritative sources in Baltimore that there will be no change in the personnel of the company, which has been playing here for the past year. Mr. Edward Renton, who is personally supervising the local organization, states most emphatically that the change in the Capital City will have no effect on Baltimore. The local company has been unusually successful, and their productions have approached a higher standard of excellence than hitherto associated with stock performances.

I. B. KAHN.

EMMA BUNTING STOCK IN N. O.

NEW ORLEANS, LA. (*Special*).—Emma Bunting and her stock company are meeting with success in their venture at the Bunting, now leased by Miss Bunting. The company presented "When All the World Was Young" Nov. 16-21. Miss Bunting is always capable and charming, and together with her company can always be depended on for a good performance. "St. Elmo," Nov. 22-28.

Robert A. Mansfield, who has been playing heavy roles for the Perucchi-Gypsene Stock company at the Lyric, sued the company for salary claimed to be due, and obtained a writ of attachment in support of his claim. The writ will be bonded and the litigation will wait its turn on the docket of the court.

J. M. QUINTERO.

LETTER FROM THEODORE FRIEBUS

Below we print a letter from Mr. Theodore Friebus for the benefit of his many friends who have been inquiring of his whereabouts:

"MONDAY, Nov. 15, 1914.

"DEAR MR. SCHRADER:

"Noticed in one of your recent issues a couple of inquiries as to my whereabouts. If you have any further query, please let my friends know that Broadway mismanagement and bad conditions and prospects in the East drove me to the other Coast in response to an offer for a real season's engagement. I am leading the Seattle Players, Seattle, Wash., and I'm glad of it!

"Good luck to you.

"Yours sincerely,

"THEODORE FRIEBUS."

STOCK IN KANSAS CITY

KANSAS CITY (*Special*).—The Auditorium Stock presented "The Only Son," week Nov. 15, playing to the usual good business. The play offered some good roles to the principals of the company, and the audiences were greatly pleased with the entertainment offered. Harry Hollingsworth and Ann O'Day carried the leads excellently and were ably assisted by Ethel Strickland, B. J. Blunkall, Henry Crosby, Isolde Illian, and Ted Gibson. "Over Night," Nov. 22-28.

D. KEEDY CAMPBELL.

HAYWOOD CO. PRODUCES "OFFICER 666"

The Warrington Theater, of Oak Park, Ill., where the Grace Hayward Stock played for some time, has abandoned its stock policy, producing instead popular priced vaudeville.

The Grace Hayward Stock company, now at the Willard Theater, Chicago, produced "Officer 666" week of Nov. 16. The length of the Hayward stay at the Willard is indefinite.

BROWNELL-STORCK HIT IN BUFFALO

BUFFALO, N. Y. (*Special*).—It was a capable production of "Sherlock Holmes" that was presented by the Brownell-Storck Stock company at the Lyric Nov. 16-21. This company is growing more in favor each week.

J. W. BARBER.

DONALD BRIAN
in "THE GIRL FROM UTAH"
Management Chas. Frohman

MABEL BERT
in "DADDY LONG-LEGS"
DIRECTION . . HENRY MILLER

MARY RYAN
in "ON TRIAL"
Management Cohan & Harris

HARDEE KIRKLAND
in "INNOCENT"

CHARLES WALDRON
in "DADDY LONG-LEGS"

MILTON SILLS
in "THE LAW OF THE LAND"

WALTER JONES
in "THE THIRD PARTY"
Direction LEE SHUBERT

BERTHA KRIEGHOFF - STANLEY G. WOOD
"A PAIR OF SIXES" CO.
Management H. H. FRAZEE — Address DRAMATIC MIRROR

THURLOW WHITE
"FINE FEATHERS"
Address Actors' Society.

LOUISE PRICE
IN "THE SPENDTHRIFT"
Management O. E. WEE . . . . . 1402 Broadway

DORIS WOOLDRIDGE
"America's Youngest Emotional Leading Actress"
Address Dramatic Mirror

MAUDE LEONE
STOCK STAR
EMPRESS THEATRE — VANCOUVER, B. C.

ANN MURDOCK
"THE BEAUTIFUL ADVENTURE"
Direction Chas. Frohman

JEROME PATRICK
In "The Beautiful Adventure"

CHICAGO

"C. F." Drops in to Make Winter Plans—Current and Last Week's Plays

CHICAGO, Nov. 24 (Special).—The particular star of the theatrical sky over this city is Maude Adams at the Blackstone in Barrie's "The Legend of Leonora." The current week closes her engagement in Chicago, and the next (Nov. 30) is "The Beautiful Adventure," with Ann Murdock. Lest we forget, Charles Frohman was here a week ago. The appearance of Maude Adams at the Blackstone synchronized with his visit. Mr. Frohman was here to look after his plans in Chicago for the remainder of the season. One of the features of Mr. Frohman's season is the coming of Miss Irene Vanbrugh, who will head a company from London to play in a comedy which Mr. Frohman courteously declines at this time to name. Of course you New Yorkers know all about Miss Vanbrugh, but other folks may be interested in knowing that the young woman has of late been appearing with Sir George Alexander at the St. James in a revival of "His House in Order." The war in Europe makes possible Miss Vanbrugh's transfer from London to Chicago.

Other entertainments en route to this center are "Diplomacy," with William Gillette, Miss Marie Doro, and Miss Blanche Bates; "The Girl from Utah," with Miss Julia Sanderson, Joseph Cawthorne, and Donald Brian; John Drew in "The Prodigal Husband," Otis Skinner in his new play, Miss Elsie Ferguson in "Outcast," and a new comedy called "Driven." In two weeks Mr. Frohman will present a grand new production at the Blackstone, with Miss Ann Murdock in the leading role. Mr. Frohman describes Miss Murdock as "one of our youngest actresses, whose work has lately entitled her to look steadily up at the stars."

The report from New York that Mr. Frohman would also bring Godfrey Tearle and Miss Marie Lohr to America with Miss Vanbrugh was not confirmed by Mr. Frohman.

The new plays in town are "Kitty MacKay," by Catherine Chisholm Cushing; others in the cast: Eugene O'Brien, Carrie La Starle, Margaret Nybloe, Ernest Stallard, and Henry Stephenson. It is at the Princess. And the La Salle's new one for the week is "The Candy Shop," the cast being headed by William Rock and Maude Fulton. At the Little Theater, Bernard Shaw's "The Philanderer," with Maurice Browne as Charteris and Ellen Valkenburg as Julie.

Plays remaining are "Consequences," at the Fine Arts; "Eyes of My Heart" (twenty-third week) at the Garrick; "Under Cover" (thirteenth week) at the Grand; "Potash and Perlmutter" (thirteenth week) at the Olympic; "The Misleading Lady" (second week) at Powers's; "The Little Cafe (fourth week and last) at the Illinois; "A Pair of Sixes" (sixteenth week) at the Cort. Miss Ona Waldrop, who was out of the cast of "A Pair of Sixes" for a week, on account of illness, returned to her role last week. During her absence the part was played by Miss Elsie Scott.

The Chicago Press Club has again lightened the burdens of some of the players in town. Saturday night, Nov. 14, the following broke bread with and bestowed to the C. P. C.: Barney Bernard, Alexander Carr, Frank McIntyre, Valeska Suratt, Orville Maxwood, George A. Beane, Carl Nelson, Josephine Harrington, Lillian Hitchings Marcello Mervise, Harry Depew, and the Oxford Quartette.

The benefit for Colonel "Bill" Thompson held at the Cort afternoon Nov. 19 was one of the best performances given in such connection in some years. The total receipts are about $1,000. This is in addition to $400 previously raised by J. G. Matthews. Chicago retired men and others. BEVERLY BAYNE.

WASHINGTON

Official Society Sees "So Much for So Much"—Johnson vs. Hitchcock—New Poli Company

WASHINGTON, D. C., Nov. 23 (Special).—Willard Mack's newest play, "So Much for So Much," presented here for the first time at the Columbia during the past week, scoring a very strong success, had a surprise in its opening audience that was one of the most brilliant gatherings of distinguished notables in official diplomatic and social life of the present theatrical season in the attendance of the Secretary of War and Mrs. Garrison and party, including Mrs. Gregory, wife of the Attorney-General; Mrs. Frederick Dent Grant, and the Assistant Secretary of War, Mr. Breckenridge, Secretary of the Navy Daniels and party, including Mrs. Adelaide Worth Bagley, Miss Belle Bagley, Mr. and Mrs. Peter Wilson, and Miss Mary Wilson; the Secretary of the Interior and Mrs. Lane also had a box, and with them were Judge Curtis Lindley, of Atlanta, and Mrs. Fletcher, wife of Rear Admiral Fletcher; Mrs. Thomas F. Walsh had a box, and with her were Postmaster-General Burleson, Mrs. Burleson, and Mr. and Mrs. Thomas Ewing. Others in the audience were Senator and Mrs. Duncan U. Fletcher, the commandant of the Marine Barracks and Mrs. George Barnett, the counselor of the Chinese Legation and Madame Yung Kwai, and a bouquet of society and fashionable people of note. "So Much for So Much" is a strikingly well lined dramatic production of a very strong and decided interest that has many admirable points of merit. The play goes to New York shortly, when you can take charge. The current week's offering is "The Dummy."

Capacity audiences were in evidence at every performance of "The Follies of 1914" during last week at the National, which was given praise on every side. One enthusiast said in my hearing: "It's cheaper to win a million and it's worth it." The National's current offering is another production of pronounced note and distinction in the presentation of the Hungarian operetta "Sari." To follow one another at Henry W. Savage's house are the New York Hippodrome offering of "Pinafore," "My Lady's Dress," featuring Mary Boland, "Ben-Hur" and "Adele."

Before Justice Dowling in Equity Court, No. 1, trial was started during the past week of the case of Philander C. Johnson, a playwright, against Raymond Hitchcock, Cohan and Harris, Channing Pollock, and Reginald Wolf to enjoin the further production of "The Beauty Shop" now being used by Mr. Hitchcock for a second season, and to require an accounting of profits earned during the course of its production. In outlining the case for the plaintiff, his attorney claims that Mr. Johnson was the author of a play called "Dr. Pakewell," the manuscript of which had been in the possession of both Mr. Hitchcock and Channing Pollock before "The Beauty Shop" was produced, and that it would be shown that all of the essential features of the play, "Dr. Pakewell," had been pirated before the return of the manuscript and used in "The Beauty Shop." The defense denies criminally going clean back to Balzac for the beauty-doctor idea. It looks like a celebrated case, that goes into its second week, with the coming of Raymond Hitchcock, who makes the journey from Minneapolis after the Saturday night performance there, arriving here to testify in court Tuesday morning with the company resting idle for the best part of a week.

"The Story of the Rosary," the current week's offering at the Belasco, is a popular benefit on the opening night of this strong English military play's engagement under society patronage and direction for the American National Red Cross for the relief aid of the Belgian sufferers. Opening to a crowded house, "Peg o' My Heart," with Elsa Ryan in the name part, met with strong appreciation during the past week. Robert Mantell is the next week's attraction in a round of Shakespearean presentment that includes "King John," "Hamlet," "Romeo and Juliet," "Louis XI," "King Lear," "Merchant of Venice," and "Macbeth."

The new Poli Stock company, commencing the mid-Winter season, opened Monday night with crowded attendance and strong promise and approval of the reorganized stock company that is going to remain with us during the season, passing most thoroughly their initial work in the Charles Klein play, "The Gamblers." The new company includes the names of Charles Mackay, Lillian Kemble, Robert Lowe, Joseph Quaack, Lawrence C. Knapp, Lyle Harvey, Dan Hanlon, Katherine Stanton, Helen Tracy, Helen Marqua, and Harry Andrews.

A big and attractive bill is presented at Keith's this week that includes Ethel Barrymore, supported by Charles Dalton, in her comedy hit, "Drifted Apart"; Cecelia Wright, the Courtney Sisters, Mr. and Mrs. Gordon Wilde Conroy and La Maine, Sylvia Loyal and company, Parillo and Frabito, Anzie Weiners and Phil Mason.

The Beauty Parade is the present week attraction at the Gayety, presenting the two-act musical farce with distinct success, "Five Hundred Dollars Reward."

Sidney M. Hirsch, whose Greek pageant drama, "The Fire Remined," Dr. Little, the dean of Peabody College and a noted educator, described as having "the lyrical ecstasy of Shelley," has been asked to present his Grecian drama at the Greek Theater in Berkeley, Cal., the time suggested for this presentation was during the Autumn of the present year.

JOHN T. WARDE.

CINCINNATI

CINCINNATI (Special).—If you want the answer to the theatrical situation here go to the picture houses, especially those featuring films shown in the cheaper vaudeville, and to Keith's at matinees, where the seats are not over 50 cents, and you will find the class of entertainment that is getting the money. At the Orpheum, the biggest theater in town, where pictures are being shown this season, the house is packed three times each night, and is making more money than when a first-class vaudeville and later a stock house. The galleries of the high-priced theaters are almost deserted, and neither the Grand nor the Lyric have had a week of first-class business since the opening of the season. One of the biggest attractions at the Grand, from a financial point of view, proved to be the recent engagement of Margaret Anglin in "Lady Windermere's Fan," but most of the money came from the $2 seats down stairs, and the lesser priced seats in the balcony, the attraction evidently appealing strongly to the rich, intellectual classes. Aside from this engagement, the majority of the houses at the Grand this season have been indeed beggarly. The Lyric has had but one big successful attraction, and that was Joe Bantley in "When Dreams Come True," which appeared for a return engagement earlier in the season. Lowe's Empress is evidently making money with their 10-cent reserved seat policy, which seats can be purchased ahead, like in a big time theater, and this house is always packed at every matinee, and the night houses have been uniformly good. Keith's has been having only fairly good business. When there is a big headliner business is big accordingly—witness the recent engagement of Ethel Barrymore—even though she had about the worst vehicle, "Drifted Apart," that a star has tried to force into vaudeville. But there has been a decided dearth of big headline attractions at Keith's this season, and during the weeks when there was no special drawing card, the night houses have been far from up to the standard. At the Walnut, the Stair and Havlin house, business has varied with the attractions. One or two of the musical comedies, although given with very good companies, have gotten over in fair shape to very good audiences, but some of the plays seen last season at the big houses have fallen by the wayside, as far as attendance is concerned. At the Walnut there are three 25-cent matinees a week, and these are generally good, but the night houses have been the other way. In the burlesque field, the closing of one of the three theaters devoted to this kind of entertainment supplies the answer to that question, and it is further significant that the house is being changed into a picture house, to be opened Thanksgiving Day, if possible. This refers to the Gayety, which will be rechristened The Strand. To recapitulate the situation, we can quote from a recent interview with one of the biggest managers in the city, who tersely stated that Cincinnati has not known a really good week of business since the present season came in.

However, the Lyric, at least, has been putting up a splendid class of attractions, and bad business there is not the fault of the management. For the week of Nov. 15 "Fanny's First Play" was presented by the English company, and proved to be one of the best companies seen in this city. Grace George in the little Theater production, "The Truth," week of Nov. 23. "Ben-Hur," with a mediocre production and company, was seen at the Grand week of Nov. 15, and mediocre business was the result. "Seven Keys to Baldpate," company headed by Cyril Scott, follows. "September Morn" at the Walnut week of Nov. 15 to good business. "Bought and Paid For" follows. At Keith's week of Nov. 16 business was bolstered up by the appearance of a local glee club. Sylvester Schaffer is the headliner for week of Nov. 22. Loew's Empress had a good bill headed by Marshall P. Wilder. At the Standard "The Big Sensation" week of Nov. 15 followed by "Miner's Bohemians," and at the Olympic, taken over the Gayety shows, "The Liberty Girls" week of Nov. 16, followed by "Gayety Maids." Vivian Martin in "The Wishing Ring" and Tyrone Power in "Aristocracy" were the featured film stars in the various picture houses week of Nov. 15.

JOHN REDHEAD FROOME, JR.

SPOKANE

SPOKANE, WASH. (Special).—De Wolf Hopper drew crowded houses at the Auditorium Nov. 2, 3, 5, playing "Pinafore" and "The Mikado." Kat Geoffris Nov. 12, 14 in "Never Say Die." Evan Williams, tenor, drew a good house for a concert Nov. 2. W. S. MCCREA.

NEW YORK THEATERS

COHAN'S B'way and 42d St. Evgs. 8:15. Mats. Wed. and Sat. 2:15. Pop. Wed. Mat. 50c-$1.50
COHAN and HARRIS present
"IT PAYS TO ADVERTISE"
A farcical fact by Roi Cooper Megrue and Walter Hackett.

COHAN & HARRIS ASTOR Bway. & 45th St., Tel. 987 Bryant. Evenings at 8:15. Matinees, Wednesday and Saturday at 2:15.
COHAN & HARRIS present
GEO. M. COHAN'S NEWEST PLAY
The Miracle Man
From the Frank L. Packard story

H. H. FRAZEE'S LONGACRE Theatre, West 48th St. Evenings 8:15. Matinees Wed. and Sat. 2:15.
A New Play in Four Acts.
WHAT IT MEANS TO A WOMAN
By E. H. Gould and F. Whitehouse.
Staged by Edgar Macgregor.
Cast includes Rita Jolivet, Joseph Kilgour, Alice John, Frank Mills, Sybilla Pope and others.

BELASCO Theatre, W. 44th St., Evgs. 8:20. Mats. Thursday and Saturday 2:20.
DAVID BELASCO presents
LEO DITRICHSTEIN
In a new play in 3 acts by FERENC MOLNAR
THE PHANTOM RIVAL

New Amsterdam W. 42d Street. Evgs. 8:15. Mats. Wed. & Sat., 2:15.
KLAW & ERLANGER.....Managers
Klaw & Erlanger present a new Musical Comedy
PAPA'S DARLING
From the French of "Le Fils Naturel," by Grenet d'Ancourt and Maurice Vaucaire.
Music by Ivan Caryll.
Books and Lyrics by Harry B. Smith.

JERSEY CITY, HOBOKEN, BAYONNE

"Panthea," with Olga Petrova and excellent company, gave satisfactory performances at the Majestic Nov. 16-21. Clara Joel in "Within the Law" Nov. 23-28. Henry Hoy Evans's Minstrels Nov. 30-Dec. 5.

Polly Bailey headed the bill at Keith's Nov. 16-18, where business was S. R. O. at every performance. Jacob Katzman and company in a clever Jewish sketch. Tapoo Kajama, Pearl Allen and Catherine Nelson, Augusta Glose, "Bob" and "Tip" and their Dogs—all clever in their respective acts. Joseph Herbert and company, the Chung Hwa Owortelle (the only Chinese quartette in vaudeville), Quigg and Mikerson, Connell Sisters, Dixon, Bowers and Dixon, Jingle Girls Nov. 19-21.

Business at the Orpheum Nov. 16-21 continued very good, while the bill offered was great. Karmi, India illusionist, and his company of Orientals; Donovan and Lee, comedians; Four Maximas, the American Harmony Four, Hugh J. Sadler and company, Sam Ash Brown and Morosco and Murray Bennett and company pleased in their several lines.

"The Charming Widows" Burlesque company were at the Academy of Music Nov. 16-21 to fine patronage, with an unusually good bill. Eddie Dale and the company are clever. "Beauty, Youth and Folly" Nov. 23-28. "City Belles" Nov. 30-Dec. 5.

"Hello, Bill" crowded the Gayety, Hoboken, Nov. 16-21, where the stock company appeared to the best advantage in this funny comedy. One night was set apart for Hoboken Lodge of Elks, and the Bills had a great time. The leading man, Julian Noa, was given a box party Nov. 16, when he started his second year here as leading man. He was very funny as the husband, and Enid May Jackson as the wife. Norman Houston as the friend were excellent.

Anniversary week at the Hudson Theater, Union Hill, Nov. 16-21, drew the usual large houses, and a very good bill was offered by Burdella Patterson, Joe Jackson, Hussey and Boyle, the Dooly Trio of comedians and singers, James P. Doian and Ida Teshara, Hunter and McRubes, Howard and Chace, Little Marion Weeks, Bert Levy, cartoonist, and the Kaisen Terriers.

At the Bayonne Opera House Nov. 16-18 were Theo and her Dancing Dandies, Morton and Morris, dancers; Keefe, Langton and Wheeler, Lasalle and Raymond, and Leo Kellers. Appearing Nov. 19-21 were Harry Stephens and the Brunnell Girls, Billy K. Wells, Wilson and Lamore, and Nelson, Jennings and Nelson.

Scotti and Aida were the stars at a benefit concert Nov. 25.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings 8:20. Matinees Wednesday and Saturday 2:20.
CHARLES FROHMAN.....Manager
CHARLES FROHMAN presents
WILLIAM GILLETTE
BLANCHE BATES
MARIE DORO
In Sardou's Play
DIPLOMACY

Knickerbocker B'way at 38th St. Evs. at 8:15. Mats. Wed. & Sat. at 2:15
CHARLES FROHMAN presents
LAST TWO WEEKS
JULIA SANDERSON
DONALD BRIAN
JOSEPH CAWTHORN
In the triumphant musical comedy
THE GIRL FROM UTAH

LYCEUM 45th Street, near Broadway. Evenings 8:15. Matinees Wednesday & Saturday 2:15.
Charles Frohman, Klaw & Erlanger present
ELSIE FERGUSON
In a play in four acts,
"OUTCAST"
By HUBERT HENRY DAVIES.

B. F. KEITH'S PALACE Broadway & 47th St. Evs. 25, 50, 75c, $1.00, $1.50 Daily Mats. 25, 50, 75c Sunday Concerts 2.15 & 8.15
Maurice and Florence Walton
Mike Donlin and Marty McHale
JOS. HOWARD and MABEL McCANE
CHICK SALE, BESSIE CLAYTON
LA MILO

B. F. KEITH'S COLONIAL B'way & 63d St. Matinee daily. Sunday Concerts 2.15 & 8.15
Irene Franklin
Toby Claude & Co.
Doyle & Dixon Chick Sale
LUCILLE, WILLIS BROS., others

New York Theatre Broadway, at 45th St.
Opening Monday Eve., Nov. 30.
Universal's Spectacle Photoplay
"Damon and Pythias"
Story of Man's Greatest Friendship
Endorsed by Knights of Pythias

The Orpheum has a new manager, William H. Quaid, who assumed charge Nov. 16. He has had twenty years' experience, and will give the people here the benefit of his experience and knowledge. WALTER C. SMITH.

DETROIT

DETROIT, MICH. (Special). — After breaking attendance records at the Colonial Theater, Cleveland, Marie Dressler in "A Mix-Up" came to the Garrick, Detroit, Nov. 16-21, and taxed the capacity of the house. "The Peasant Girl" Nov. 23-28.

Belle Baker scored heavily on the week's programme at the Temple; the balance of the bill included Bob Matthews, Sharpe and company, Billy McDermott, the Sharrocks, Cameron Girls, the Blondys, Swanson and Baldwin, and the Three Melvey Bros.

At the Detroit Opera House Nov. 16-21 "Seven Keys to Baldpate" drew fair houses. "The Better Way" Nov. 23-28.

An extra matinee was necessary at the Lyceum week of Nov. 15-21 to accommodate the crowds that wanted to see John Bunny in Funnyland. "The Round-Up" Nov. 23-28.

The Drama League of Detroit, an amateur organization of merit, offered four one-act plays at the Avenue Theater Nov. 18. The Newman Travel Talks on Sunday nights at the Detroit Opera House are growing more popular each week. ELTY A. MASONI.

PRICES ALWAYS THE SAME
STEIN'S MAKE-UP
SOLD EVERYWHERE
NO WAR PRICES

PHILADELPHIA

Football Week Jammed the Quaker City Playhouses—The American's New Stock Co.

PHILADELPHIA, Nov. 24 (*Special*).—Turkey, Thanksgiving, and extra matinees at all the theaters is the game at present in Philadelphia. With Cornell's big football team here for their annual battle with the boys of the Red and Blue, all theaters had special "football" nights, and as a result, for the first time this season, not a downtown theatrical manager could complain of poor business. The advance sale at the Forrest for "The Queen of the Movies," which opened on Nov. 23, was very big, and it was impossible to get seats for Saturday night at the box-office after Nov. 20. The Forrest has been a big money maker all season, the week just closing, Bert Going's capacity almost every night. "The Queen of the Movies" is so well known that little but superlatives can be added by the writer. And best of all genial Thomas Love, the Nixon general manager, is still smiling serenely, having booked another winner at his pet playhouse that makes it a delight to look over the shoulder of the cashier as he counts up each night and see the result on the tally sheet.

This week sees the only change at the Nixon playhouse of all the present new attractions for the Thanksgiving week. At the Broad, John Drew is playing "The Prodigal Son" in his annual local engagement. "The Beautiful Adventure," featuring pretty Ann Murdock, did a good business during its week's stay at the Broad.

"Potash and Perlmutter," after perambulations from Atlantic City as far west as Chicago, has finally landed in Philadelphia and was given a rousing welcome at the Garrick, where it repeated pretty Hazel Dawn in "The Debutante." But not all the other Philadelphia theaters have been asleep all the while. Manager Leonard Blumberg has been doing so well with "A Pair of Sixes" at the Adelphi that it is holding over for its sixth consecutive week, establishing the record run in this city so far this season. That popular New York musical comedy, "High Jinks," so well treated by the Metropolitan critics, opened at the Lyric Monday and business has been extremely good all week.

At Keith's last week Managers Jordan and Duerr were particularly pleased over the big business, and are attributing it most gallantly to the fascinating Irene Franklin, who in clever songs untainted with smut proved an exceptional drawing card. Folks do enjoy and do appreciate such songs and such impersonations as this little lady did in her songs, "Waitress from Childs" and "Nobody's Baby."

The Little Theater was the scene of an important event this week when the Philadelphia premier of "Hindle Wakes," Stanley Houghton masterpiece, was produced. The leading roles were assumed by Ida Hamilton, Wallis Clark, Whitford Kane, Hilda England, Baxter Morland, and others. "Les Romanesques," by the French company, Nov. 30.

At the American Theater last week, William M. Miller's new stock company inaugurated their season with a society play, "Hearts Aflame." The staging is done under the direction of George W. Barbier and Harold Kennedy, and Frances McGrath is the new leading woman, and Bernard J. McOwen plays the male leads. Others in the company are: Effie Darlington, Juliet Roberts, Maud Langdon, Gertrude Lean, Pauline Cook, Clyde Bates, Max Driscoll, John Gordon, Jack R. Lane, John M. Kline, and William H. Thomas.

Well, it's all around town, so we might just as well write about it. H. J. (Jimmy) Craven, probably the most known theatrical critic in Philadelphia, is going to get married. The date has been fixed, and the furniture is being bought, too. The blushing bride is Miss Elizabeth Geisler, a teacher at Normal School. Craven was formerly on the *Leader* and the *North American*, but since his return from Europe a month ago has been spending most of his time like any human being engaged to a nice girl does, and has not settled—yet.

J. SOLIS-COHEN, JR.

BALTIMORE

Mantell in Six Shakespearean Plays—Hippodrome's Clever Trick of 20,000 Lost Keys

BALTIMORE, Nov. 23 (*Special*).—While the past week's business did not begin to equal that of the previous one, the playhouse was the little ground for complaint as the audiences were on the whole satisfactory. "The Queen of the Movies," for instance, had a splendid week at the Academy. Frank Craven and "Too Many Cooks" at Ford's had a good week in point of attendance, the house being well filled for the majority of performances. The cast and production were reviewed in last week's Mirror.

No more enthusiastic welcome has been accorded any player this season than that bestowed upon Douglas Fairbanks and Patricia Collinge at the Maryland last week upon the occasion of their re-entry into the Keith Circuit. Fairbanks and Miss Collinge are great favorites in town. They are doing that clever sketch, "A Regular Business Man," in which Henry Woodruff was seen last season. Lew Dockstader also got a big hand, and as most of his monologue was new, his act went well.

A distinct novelty in the scenic line is offered at Ford's this week in the Hippodrome production of Gilbert and Sullivan's "H. M. S. Pinafore," and judging by the enthusiastic manner in which the production was received by the large audience on Monday night, it will in all probability draw better houses than any revival of a musical piece seen here in a couple of seasons. The company includes Bertram Peacock, Percy Parsons, Yerom Dalbart, Albert Hart, John Hendrick, Yre Jeanne, Marie Horsag, Natalie Ewald. Being labeled as a Hippodrome production has helped tremendously to arouse interest in this revival, and as it is the first of its kind to be seen in Baltimore, the advance seat sale has been extremely heavy. Week 30, "The Third Party," with Taylor Holmes and Walter Jones.

Robert Mantell, always a great favorite in Baltimore, opened his annual engagement at the Academy on Monday night in an elaborate production of Shakespeare's "King John." The opening performance was quite a gala event, the occasion being the annual theater party of the Loyola Alumni Association of Loyola College, whose members filled the theater and gave Mr. Mantell and his company quite an ovation. The entire week will be devoted to Shakespeare, except Wednesday night, when "Richelieu" will be given. The plays to be presented are "Hamlet," "Romeo and Juliet," "Merchant of Venice," "King Lear," and "Macbeth." The company supporting Mr. Mantell is an extremely capable one in all respects. "The Whirl of the World" week Nov. 30.

"The Governor's Boss" drew well at the Colonial during the week just past, it being the first production of this play in this city. The company was an admirable one, the staging excellent. It was a genuine bargain in the theatrical line at the prices. "The Newlyweds and Their Baby," the Thanksgiving attraction, opened to a crowded house.

For months Baltimore has waited for the opening of its new Hippodrome, and this week finds our expectations realized. The latest addition to local playhouses began its season Nov. 23 before an enormous audience. The management made use of a decidedly novel scheme for advertising purposes. They had 20,000 keys made, only five of which, however, would fit the safe, which has been built in the new playhouse. These keys were lost throughout the city, and the finders were asked to present them at the box-office. It happened to be one of the five which opened the safe, as the writer was the proud possessor of the key, and received a pass to the house playhouse, entitling him to an orchestra seat every week.

The popular Philharmonic Orchestra with the incomparable Stransky again wielding the baton, opened its Baltimore series of concerts at the Lyric Nov. 22, before an audience which filled the huge auditorium. This organization deserves the heartiest support, and seems at last likely to achieve it this season after its strenuous efforts of past years. The programme was a joy to every concertgoer and music lover, containing as it did the beautiful Pathetique Symphony, Johanna Gadski was the soloist for the occasion, and never have we heard her in better voice. Her numbers were particularly well chosen, including the Liebestod from "Tristan and Isolde."

Mr. Robert Mantell delivered an address on "Shakespeare and the Modern Stage" before the students of Loyola College Wednesday afternoon, Oct. 25. Mr. and Mrs. Mantell were entertained by Frank F. Dean week of Nov. 16. Mr. Dean added another successful performance to his role of Best Man and Matrimonial Angel last week, when he tendered the use of his home for the marriage of Miss Helen Raymond and Mr. Two Guns Perry Lewis. The ceremony by Mr. Oliver Perry, of St. Louis, which took place afternoon, Nov. 26. Miss Raymond met Mr. Perry in St. Louis three months ago. May De Sousa was bridesmaid, and Miss Helen Hoban and Mrs. Val Kennedy attendants. Mr. Dean gave the bride in marriage, and Frank Moulin was best man. After the performance Thursday night the wedding party had an elaborate spread at Kernan's Hotel.

I. B. KERN.

BOSTON

Moving Pictures Occupy the Stage Recently Held by Opera—Audiences Sing "Tipperary"

BOSTON, Nov. 24 (*Special*).—The Boston turned another corner in its long and varied career last night, when, after a couple of weeks of darkness that followed the demise of the Boston Theater Opera company, the movies again invaded the old playhouse. Robert J. Jaquette, formerly of the Globe, has been installed as manager. He offers "The Spellers" as his opening attraction. This is not the first time that the Boston has housed a motion picture exhibition. Five years ago B. F. Keith, when he abandoned his Boston Theater stock venture, showed that he could make the old house pay, when everyone else thought it a white elephant, by offering an astonishing array of pictures and vaudeville.

Margaret Anglin in her revival of "Lady Windermere's Fan" came to the Hollis Street, and after a long run, "Potash and Perlmutter" was replaced at the Tremont by Florence Reed in "The Yellow Ticket." At the Castle Square, John Craig and Mary Young are reviving "Way Down East." The other current bills: Colonial, Julian Eltinge in "The Crinoline Girl"; Plymouth, Cyril Maude in "Grumpy"; Wilbur, William Hodge in "The Road to Happiness"; Majestic, Sam Bernard in "The Belle of Bond Street"; Shubert, "The Passing Show"; Cort, "Peg o' My Heart."

All the theaters will give extra matinees Thanksgiving Day.

The Opera House is now the Boston home of Paramount Pictures. Theodore Roberts in "The Circus Man" is on view this week.

The Bijou is appealing to its special clientele by substituting straight musical numbers for vaudeville. This week, besides the usual pictures, there will be no fewer than nine vocal or instrumental soloists. The attractions in immediate prospect are Harry Lauder and then "Omar the Tentmaker" for the Shubert. "The Girl from Utah" for the Colonial, and first John Drew and then "The Beautiful Adventure" for the Hollis. The Morris Actors' Ball is scheduled for Dec. 3 at the Arena.

The orchestra at the Tremont, like those at other houses, has been playing "It's a Long Way to Tipperary" as an encore. On more than one occasion the audience, downstairs as well as up, joined heartily in the chorus. Rather good for staid Boston.

Sam Bernard was the guest of honor at a professional matinee of "The Passing Show" Nov. 20. Mollie King introduced a new song. "Made in the U. S. A.," by Robert Goodman, and the chorus girls went about selling copies of the song in aid the Actors' Fund.

The Toy Theater is rapidly approaching completion, and will be opened next month. Last week there was a meeting of those who will co-operate in the work. Mrs. Lyman Gale, the director, revealed to the gathering interesting plans for the coming year, but the details have not yet been announced.

Virginia Tanner, the dancer, was married here last week to Louis L. Green.

The Castle Square is twenty years old this month. The *Transcript* (Nov. 21) published an article by Edwin S. Smith reviewing the career of the house from Henry W. Savage's share in its building down to the managership of John Craig.

The Children's Players will act in "The Yellow Bird," by Pauline B. Mackie, at the Wilbur Nov. 27, 28.

Unless the Century company comes Boston will have no grand opera for a year.

Co-operation between the dramatic department of the New England Conservatory of Music and the design department of the school of the Boston Museum of Fine Arts has been effected for the purposes of a forthcoming dramatic recital to be given in Jordan Hall on Friday and Saturday evenings, Dec. 4 5.

FORREST IZARD.

MINNEAPOLIS

MINNEAPOLIS (*Special*).—The week's attractions at the Metropolitan included the Kellerman films Nov. 15, 16. Society amateurs in "You Never Can Tell," Nov. 17, 18. Raymond Hitchcock in "The Beauty Shop" Nov. 19-21. "The Prince of Pilsen" follows for week opening Nov. 22, after which the Gilbert and Sullivan company for a week of comic opera.

At the Orpheum Arnold Daly in Shaw's "You Never Can Tell," headed an excellent bill. Harry Girard in "The Luck of a Totem" proved a fine headliner at the Unique. Ben Welch was the star of the bill at the Gayety.

CARLTON W. MILES.

NEW YORK THEATERS

HIPPODROME
6th Ave. 43d-44th Sts. Evenings at 8. Matinee Daily at 2. Best Seats $1.
Playground of a Nation and Home of Novelties Presenting Wars of the World

William A. Brady's **48th Street Theatre**
48th, East of Broadway. Phone 779 Bryant. Evenings at 8:15; Mats. Thurs. and Sat., 2:15.
The Law of The Land
By GEORGE BROADHURST
With JULIA DEAN
Extra Mat. Thanksgiving Day

WINTER GARDEN B'way & 50th St. Phone 2460 Col. Evgs. at 8; Mats., Tues., Thurs. and Sat., 2.
DANCING AROUND
with AL JOLSON and Company of 100, including BERNARD GRANVILLE

Winthrop Ames' **LITTLE THEATRE**, 44th Street, West of Broadway. Tel. 6190 Bryant. Evgs., 8:45. Matinees, Wednesday, Saturday and Thanksgiving 2:30.
A Pair of Silk Stockings
CYRIL HARCOURT'S COMEDY.
All seats at all performances, $2.00.

39th St. Theatre near B'way. Phone 112 Bryant. Evgs. 8:30. Mats. Wed. & Sat. 2:30.
LEW FIELDS
in THE HIGH COST OF LOVING
Extra Matinee Thanksgiving

MAXINE ELLIOTT'S Theatre, 39th St., near B'way. Phone 1478 Bryant. Evgs. 8:30. Mats. Wed., Sat. and Thanksgiving 2:30.
LAST WEEK
WALKER WHITESIDE
IN MR. WU
Mon., Nov. 30: Mr. Faversham in The Hawk

GAIETY Broadway and 46th St., Evgs. 8:15. Matinees Wednesdays and Saturdays, 2:15.
KLAW & ERLANGER.....Managers
RUTH CHATTERTON
IN
DADDY LONG-LEGS
A new comedy by Jean Webster.
Henry Miller, Manager.

HUDSON Theatre, 44th St., E. of Broadway. Evgs. 8:20. Mats. Wed. and Sat. 2:20.
Mr. CHARLES GILMORE presents
"The Big Idea"
As Unusual Play by
A. E. THOMAS and CLAYTON HAMILTON.
(Direction of COHAN & HARRIS).

CANDLER Theatre, West 42nd St., near B'way. Tel. Bryant 6345. Evgs. 8:20. Mats. Wed. & Sat. 2:20.
New York's Newest Playhouse
COHAN & HARRIS PRESENT
(by arrangement with Arthur Hopkins)
A new play by a new young American author
ON TRIAL
BY E. L. REIZENSTEIN
Biggest Hit in 25 Years

CORT Theatre, 48th St., East of Broadway. Direction of John Cort. Evenings 8:15. Matinees Wednesday and Saturday, 2:15. Wednesday Matinee, 50c to $1.50.
SELWYN & CO. present
UNDER COVER
A melodrama of love, mystery and thrills.
By Roi Cooper Megrue

WILLIAM A. BRADY'S **PLAYHOUSE** 48th St., East of B'way. Phone 6460 Bryant. Evgs. 8:20. Matinees Wed. & Sat. 2:20
LAST WEEK
JOSEPH BROOKS Production
MY LADY'S DRESS
By Edward Knoblauch
Extra Mat. Thanksgiving Day
Monday, Nov. 30th POLYGAMY

SHUBERT Theatre, 44th W. of Broadway. Phone 6459 Bryant. Evgs. 8:15. Matinees Wed. Sat. and Thanks'g, 2:15.
Last Week Here. Next Week Marion Fillott's
MR. WM. FAVERSHAM
in THE HAWK with the celebrated French Actress Mlle. Gabrielle Dorziat
Next Mon. Jose Collins in SUZI

CASINO B'way at 39th St. Phone 3846 Greeley. Evgs. 8:15. Mats. Wed. Sat. and Thanksgiving 2:15.
Last Week Here. Next Week Shubert
JOSE COLLINS in
A New Musical Play SUZI
with TOM McNAUGHTON & CONNIE EDISS
Sunday, Nov. 29. The Seats of the Mighty

44TH ST. THEATRE, West of B'way. Phone 7920 Bryant. Evgs. 8:20. Mats., Wed., Sat. and Thanks'g, 2:20.
The DITTRICH OPERA COMIQUE CO. Presents
The Lilac Domino

LYRIC 213 W. of B'way. Evgs. 8:15. Mats. Wed. & Sat. 2:15. Extra Mat. Thanksg'g
JOE WEBER'S
Musical Comedy Production
THE ONLY GIRL

COMEDY Theatre, 41st St., E. of B'way. Phone 5104 Bryant. Evgs. 8:15. Mats., Tues., Sat. and Thanks'g 2:15.
MARIE TEMPEST in Repertoire
This Week: Mary Goes First
Next Week: At the Bar

BOOTH THEATRE, 45th St., W. of B'way. Phone 6100 Bryant. Evgs. 8:20. Mats., Wed. Sat., and Thanks'g 2:20.
EXPERIENCE
A modern Play in 3 Acts.
By GEORGE V. HOBART.

REPUBLIC West 42nd Street. Evenings, 8:15. Matinees Wednesday and Saturday, 2:15
A. H. WOODS presents a four act drama
"KICK IN" A play of New York life by Willard Mack
with
JOHN BARRYMORE, JANE GREY, JOSEPHINE VICTOR and others

ELTINGE 42d Street, West of Broadway. Evgs. 8:20. Mats. Wednesday and Saturday, 2:20.
A. H. WOODS presents an Original Play in a Prologue, Four Acts and an Epilogue
INNOCENT by George Broadhurst
With PAULINE FREDERICK

LIBERTY Theatre, West 42nd St. Evgs. 8:15. Mats. Wednesday and Saturday, 2:15.
First appearance in America of the young English actress,
Phyllis Neilson-Terry
Assisted by an extraordinary company which includes Henry E. Dixey, Elsie Plympton, Lawrence Eddy, Jessie Busley, in classical repertoire.
Direct from Shakespeare's
TWELFTH NIGHT
(The Liebler Co., Managers.)

PUNCH & JUDY THEATRE 49th St., E. of Broadway. Direction of Charles Hopkins.
The Punch & Judy Theatre Co., Inc., presents
The Marriage of Columbine
Comedy in 4 Acts, by Harold Chapin.
Evgs. 8:20. Mats. To-day, Fri. and Sat. 2:20. Seats $1.50 and $2.00. Box seats, $2.50. Tel. Circle, 1303.

PLAYERS IN AUSTRALIA

American Exploit a Cohan Production—English in Gilbert and Sullivan Opera

SYDNEY, Oct. 12 (Special).—"The Girl in the Taxi," at Her Majesty's Theatre, is now in its last week, having run for a couple of months, and on Saturday next we are in for a decided treat. It will be the opening of the Gilbert and Sullivan season of comic opera; the casts will include Messrs. Charles H. Watson, Frank Wilson, Albert Ravenscb, Edward McKean, Villiers Arnold, and Misses Dorothy Vane, Ruth Lincoln, Pearl Ladd, Ethel Morrison. Mr. Harry Bertram has charge of the baton, and Mr. Richard Wentworthy will direct the stage. The principals are nearly all from the Savoy Theatre, London.

I saw Nellie Stewart, at the Theater Royal, last week in "Sweet Nell of Old Drury." Truly her's is a remarkable performance—even better now than ever she was—there is also a good support, several character impersonations being very noticeable, chief among these are Clarence Blackston (Charles) and Marcus St. John as the Old Actor. The company leave for Melbourne at the end of the week.

Beaumont Smith and Louis Mayer have given us, at the Palace, another success from abroad, which has "Bill" tacked up in front of it; every one you meet is talking about it; there is no mistaking the fact that this piece is one of the biggest hits for some months. The Melbourne season was a decided managerial success, the theater being packed every night.

Clever Muriel Starr has departed for the time being, and will tour the other States, returning here in May next. E. W. Morrison, the producer for Miss Starr, has accompanied them on tour. George M. Cohan's "Seven Keys to Baldpate" opened at the Criterion to a brilliant house on Saturday last, every seat being booked before the rise of the curtain. Fred Niblo and Josephine Cohan are exploiting this piece here, which the local press have taken up with very laudatory notices, every member of the cast getting a few lines. These two artists from overthe water are unmistakably the biggest draw that the Williamson firm have secured probably since the firm was first inaugurated, which is saying a lot. Fred Niblo made a very nice speech at the end of the performance, and asked every member of the audience not to let any one into the secret who had not as yet seen the play.

At the Little Theater Hugh C. Buckler and Violet Paget, together with their company, have returned to Sydney after their New Zealand tour, which, following Harry Lauder over there, was not such a big success as might have been, but Harry had all the money that was nobody left in the Dominion nine, and there were many empty seats on the occasion of Australia's visit to Wellington. It was an improved tourfor, so much so to enable the company to give extra performances in that town. Mr. W. Noble has charge of the front. They open on Saturday next with "Lord and Lady Alby," out of Charles's book.

At the Adelphi George Willoughby's Dramatic company have returned to Sydney and opened in "The Ever Open Door"—very boom. The prices of admission at this house have, owing to the strained circumstances on account of the war, been reduced; this action on the part of the management has met with much favor—they being the first to do this. Harrington Reynolds and company have gone on with their tour, playing at Newcastle.

Music together with her Scottish Players, have left their New Zealand tour, but I don't think it will be the big financial success owing to the war cears there. It is a pity they should strike such a bad time.

The picture shows all are reaping a harvest, every time I go near a door the house is full at each session. The main attractions are the war specials. Nellie Stewart opens at Melbourne Saturday next, Oct. 17.

HAUGH B. HUTTON.

SEATTLE

SEATTLE (Special).—"The Spotless" in time at the Moore, Nov. 8-14. Metropolitan dark. "Damaged Goods," Nov. 8-14, in a return engagement at the Seattle, drew fair business. Orpheum dark Nov. 8-14. At the Orpheum Ann Tasker and vaudeville Nov. 8-14. Pantages: Maurice Samuels and vaudeville. Empress: Wilson Brothers and vaudeville. Motion pictures at the Class A, Clemmer, Alhambra, Colonial, Mission, Alaska, Grand, Melbourne, and Liberty.

BENJAMIN F. MESSERVEY.

ROCKFORD, ILL.

ROCKFORD, Ill. (Special).—Raymond Hitchcock in "In the Beauty Shop," at the Grand, Nov. 10. Billie Burke in "Jerry," preceded by "The Philosopher in the Apple Orchard," at R. O., Nov. 12. Bill at the Orpheum Nov. 9-11 unusually strong, headed with Milo. Martha and Sisters, followed with "The Mud Town Minstrels"; Charles Wayne and company in "Hunting a Husband," and Miss Kolda, the vest-pocket comedienne. The new Majestic Stock put on an unusually good line of stock Nov. 11-15, with "The Warning." "The Parish Priest" Nov. 15-19.

HARRY F. NORRIS.

BURLINGTON, N. J.

BURLINGTON, N. J. (Special).—The Singing Party, of the Ithaca Conservatory of Music, composed of the Misses Hazel Pomeroy, violinist; Frieda New, contralto; Laura Price, pianist, and Grace Randall, elocutionist, artists of rare ability, appeared before a large and appreciative audience at Old St. Mary's Nov. 10. Mrs. Marian Lee-Earle-Lippincott gave a dramatic recital of "The Music Master" before an enthusiastic audience, assembled at the Broad Street Methodist Church Nov. 12.

J. WILL BURR.

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PORTLAND, ORE.

PORTLAND, Ore. (Special). — Moderate but steady improvement in business is reported from all the Portland houses. This is especially true at the Baker, where the seat has been greatly strengthened by the arrival of Irene Ochler, who will play the serious emotional leads, while Cora Belle Bonnie retains the ingenue leads. Miss Ochler made good immediately by her art in "Bought and Paid For," and a week later, Nov. 1, in "A Woman's Way."

Nat Goodwin added greatly to his name as a comedian by his characterization of Dionysius Woodlouse in "Never Say Die" at the Heilig Oct. 25-31. Dennie Olcott was especially favorable comment in the press, as did also Master Max Paley.

"Max Hazzerty's Father" was the big act on Loew's Empress bill, and in it Thomas J. Ryan scored a bigger hit than ever before on his visits here. The Empress has returned to the policy of fixed daily performances, with continuous on Sundays only.

Eleven Colonial Minstrel Maids, with Frankie Heath and "Us Gang," produced by Isabelle Fletcher; Charles Ayres and company shared first honors at Pantages. Vaudeville here, as usual, refuses, whistled the audience to a high pitch of approval.

The Portland Symphony Orchestra, under direction of Harold C. Bayley, gave the opening concert of the season Nov. 1 at the Heilig. The audience was large and enthusiastic. Evan Williams, the concert tenor, appeared at the Heilig Nov. 2, under the auspices of Steers and Coman. He was warmly welcomed by a distinguished and well-filled house.

J. H. Lubin, general Western manager for Marcus Loew, spent several days in Portland the first week of November, inspecting the business of the Empress.

A distinct artistic success was "Milestones" at the Heilig week of Nov. 4, but the audience was notable for quality rather than quantity. The Portland Center of the Drama League recommended the play, and Rupert Harvey, leading man of the company, lectured before the Center Nov. 10 upon the "Drama," with special reference to the work of these. "The Great Question," a San Francisco social-evil play, was the star attraction at Pantages, and in it Lahoire Stevens and Georgie Cheeke did creditable work. An entirely new company was installed in the Lyric Nov. 8. Jessamie Mai is the new prima donna, and Al. Franks and Lew Dunbar are the new comedians. The play of the first week is registered an improvement in patronage and appreciation.

John Barrymore in "The Man from Mexico" did an excellent business for the People's. The Columbia successfully featured "The Lure" and "Shore Acres." A drawing card at the Star was "Ready Money," with Edward Abeles. The completion of the National brings the number of Portland picture houses to sixty-three, with two substantial houses building.

The Portland Ice Hippodrome formally entered the list of first-rank public amusement resorts on Nov. 9, and has been immensely popular from the start. The ice sheet measures 231 feet by 85 feet, said to be the largest sheet of artificial ice in the world.

JOHN F. EGAN.

DENVER

DENVER, COLO. (Special). — "Her Own Money," at the Denham week of Nov. 8, provided Alice Fleming with a role well suited to her gentle manners. The piece was "Madame Pepper," Nov. 15-21, was well done, but did not entirely cover her likable personality. "Strongheart" followed. After the matinee Nov. 16 a good part of the audience accepted the management's invitation to go behind the scenes and greet the members of the company.

Joseph Santley in "When Dreams Come True" brought a clean, fresh musical comedy to the Broadway week of Nov. 8, and was rewarded by good attendance. "Cinderella" always new and entertaining, pleased immensely in the form of Kitty MacKay Nov. 15-21. Forbes-Robertson is repeating week of Nov. 22.

At the Tabor, Nov. 8-14, Isabelle Lowe made an acceptable Juno in "The Trail of the Lonesome Pine." Week of Nov. 15, "Hanky Panky," with best seats $1; did good business. The Denver Post conducted an open-air performance of songs and dances by members of the company Tuesday noon, Nov. 17. Members of the chorus sold papers for the benefit of a local charity. Thanksgiving week, Victor Morley in "My Best Girl."

The Orpheum week of Nov. 9 presented Jenny Lassy's Tyrolean Beauties and Madame Ada's Lions. Hans Kronold, cellist, and Hermann Shone and company in "The Test of the Quakers," headed the bill Nov. 16-22. The Empress had a good week of 7-13 with "The Six Diving Nymphs." The German-American National offered "Der Vetter" Nov. 15. The Auditorium Municipal Concerts, by the Innes Band, began Sunday afternoon and evening Nov. 15. Mrs. Bertha Kunz Baker, brought to Denver by the Drama League, read from "Pelleas and Melisande" Nov. 16.

The Princess is to be remodeled, and will show the Paramount pictures. The prices will be 10 cents during the day and 10 and 20 cents at night, if running to be seen whether this scale will hold, for no Denver film theater has been able to run continuously at more than 5 cents admission.

FRANCESCO D. ANDERSON.

MACON, GA.

MACON, GA. (Special). — Grand: Billy Clifford, "I Believe Me," Nov. 13, canceled. "High Jinks" and Primrose and Wilson underlined. Majestic: Harry Rogers Opera Comique company, "The King of Heidelberg," Nov. 16, 17; "A Day in Turkey," Nov. 18, 19; "The Two Millionaires," Nov. 20, 21. Palace: "Vendetta," Nov. 16; "Shadows of the Past," Nov. 17; "Kit the Arkansas Traveler," Nov. 18; "My Friend from India," Nov. 19; "Amateurs," Nov. 20; "Good-by Summer," Nov. 21; large houses.

Princess: Stanley O'Brian and Brodie, pantomime singers, Nov. 16-21, good; "Million Dollar Mystery," Nov. 16; "Those Were Happy Days," Nov. 17; "What's His Name," Nov. 18; "His Heart, His Hand and His Soul," Nov. 19; "The County Chairman," Nov. 20; "Trey o' Hearts," Nov. 21; large attendance.

Douglas: This house for negroes only, gives a nice line of pictures and music in keeping with same. Perfect order and good houses.

ANDREW OLIVER ORR.

HELENA, ARK.

HELENA, ARK. (Special).—"Mutt and Jeff" pleased a big audience at the Grand Opera House week of Nov. 16. "Damon and Pythias" Nov. 23, 24. O'Brien's Minstrels Dec. 3.

It is pleasing to note that each attraction that has been shown at the Grand this season has played to good business, some even to very large business. This is remarkable considering the general business depression in this section.

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MUSCATINE, IA.

MUSCATINE, Ia. (Special). — Colonel Charles Bizzn's revival of "Forty-five Minutes from Broadway" pleased a large audience at the Grand Opera House Nov. 6. Bernard Bizzn scored a decided hit in his role as Kid Burns. "When Dreams Come True" Nov. 16. All picture houses are doing a good business. The Princess played to standing room only during the run of "Traffic in Souls" Nov. 2-6, causing Managers Lady and Beaton to hold the reels over for Saturday night, when it again duplicated the previous night's business. Lyman Howe's Moving Pictures, Nov. 17 to 21. R. O. Return engagement January, 1915.

The Orpheum Theater opened its doors again Sunday, Nov. 15, with a change of policy. Vaudeville is to be played there for the remainder of the season. The opening performance played to a large crowd, and gave the best of satisfaction. Denham and Siguiroy are the new managers, and promise their patrons the best of attractions. They are booking the W. V. M. A., with a change of bill twice a week. They opened the first half of the week with the following bill: Fonto and Fenny, Howard and Sadler, Rehan and Estelle, Belmont's Manikins, and moving pictures. Moving pictures of "The Christian" were shown at the A-Muse-U Theater Nov. 19, 20, under the auspices of the Trinity Church.

CHARLES P. HANLEY.

WATERLOO, IA.

WATERLOO, Ia. (Special).—"My Best Girl" Nov. 14, at the Waterloo; fair attraction, to good business. Victor Morley is the stellar role good. Truman Bonner opened Sunday matinee for four nights Nov. 15-18. The Pain-Gorrell company closed at Waverly, Ia., Nov. 4. Mr. Walter Fane joined the Truman Bonner company here Nov. 16. The Al. Gerrell Stock closed at Centerville, Ia., Oct. 31. Business at the movies very good. Vaudeville at the Majestic; business good.

H. D. HAPPA.

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ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—Parlowa's appearance at the Lyceum Nov. 16 was welcomed by the largest and most brilliant audience of the season. No better evidence of his supreme popularity could be presented than was given at the Lyceum Nov. 17 at the opening performance of Chauncey Olcott's two days' engagement, "Old Homestead" Nov. 19-21.

Art Prince, an English ventriloquist, was the headliner of the Temple programme week of Nov. 16, offering an act that was amusing and wonderfully executed.

Fay Foster, at the Corinthian week of Nov. 15, is as good as any burlesque performance that has been seen in Rochester this season. "Jolly Girls," burlesque, opened a week's engagement at the Club Nov. 16. The Seven Grands, musicians are pleasing large audiences at the Family week of Nov. 16.

ROBERT HOGAN.

IN CANADIAN CITIES

TORONTO

TORONTO, ONT.—Our own "Canadian," Margaret Anglin, had a summer house at the Princess week of Nov. 16. Certainly Miss Anglin and her company deserved the good business they had. To many per Mrs. Byrnes in "Lady Windermere's Fan" is her best performance. "High Jinks," with Stella Mayhew, to fine attendance at the Royal Alexandra Nov. 16-21. Lawrence D'Orsay in "Earl of Pawtucket" to large audiences at the Grand Opera House Nov. 16-21. Company splendid; business good, as at popular prices. Orsay and Daye in "The Man Who Remembered" at Shea's Nov. 16-21. Bill includes Christiano and Lonisetta in "From Peasant to Artist," George Austin Moore and Miss Hagar, Pedersen Brothers, Evelyn Dunmore, splendid singer; Jack McLellan, performer on roller skates, James J. Morton and Ines McAuley in "The Girl from Childs," were the chief features at Loew's Nov. 16-21. "Polly Prim," and the Kaltons played Liszt's Second Hungarian Symphony, and scored a big hit. Hallen and Hayes, Green and Parker, and Valdo complete the good bill. Business excellent at all performances. "Social Maids," with George Stone, good, to good attendance at the Gayety Nov. 16-21. "High Rollers," with Bert Davenport, a funny Irishman, and Ruth Curtis, who sings pleasingly, featured to average attendance at the Star Nov. 16-21. Good audiences every day at the Hippodrome.

GEORGE M. DANVERS.

SASKATOON

SASKATOON (*Special*).—An entertained audience watched the picture, "Sixty Years a Queen," Nov. 10, 11, at the Empire, to an especially appropriate programme of music. The pictures reproducing the chief events of Queen Victoria's reign were much admired. New policy commences Nov. 12, when popular vaudeville, three shows daily, will be given. The Stratter-Bryan Stock company, and moving pictures are playing to capacity houses at the Sherman. At the Bijou, moving picture house, crowded houses. The production was "Dante's Inferno."

Lieutenant-Governor Brown, accompanied by his A. D. C. Captain Allard came up from the Capital Nov. 12 to distribute the medals presented by Anthony Lapaume to the Oratorio Society, who had assisted with the rendition of Handel's "Messiah" last Winter, under the conductorship of William Preston. This was the first introduction of oratorio in the West. Mr. Preston was highly complimented by His Honor on his untiring efforts.

H. MANLEY.

OTTAWA

OTTAWA, ONT. (*Special*).—Russell, Nov. 19-18. Annette Kellermann in pictorial triumphs. "Neptune's Daughter," to good business. "Annie Laurie," by Scotch company of players, Nov. 20, 21, and matinee. Dominion: Vaughn Comfort and John King in "Goontown Diversions," scored hit Nov. 16-21. Others were: Arthur Sullivan and company, La Coria and Max Dixon, Milton and De Long Sisters, Mario and Duffy, Elaine Stuart, Will Morrisey and Dolly Hackett, and pictures to good business. Francais, Nov. 16-18, Princess Atherva as Salome is the feature; also Frank Nash, Latell Brothers, Lottie Gardner, and pictures; biz business. The Family and Imperial, with best pictures in town, to usual capacity business.

J. H. DU BE.

MONTREAL

MONTREAL (*Special*).—"The Midnight Girl" at the Princess Nov. 16-21. The company was very capable, George McFarlane, a Montreal boy, scored both in singing and acting. Lawrence D'Orsay in "The Earl of Pawtucket" Nov. 23-25.

Two interesting films dealing with the war situation in England, entitled "England's Menace" and "England Expects," are drawing good houses at His Majesty's. The Annette Kellermann Pictures are filled for a return date Nov. 23-25.

The Empire Comedy Four and the Lonesome Ladies are two of the features in the Orpheum. The bill also includes Paul Gordon and Amy Rica, Cooper and Smith, Moneta and Instrumentalists, Warren Keane, Grace White, and Louis Stone. A grand concert in aid of the unemployed and the Red Cross work was given at the Imperial Nov. 20 by Madame Donalda, Georges Bands's "Le Marquis de Villemer" was capably presented at the National. "The Gayety Girls," featuring Gus Fay and Harry K. Morton, drawing good crowds to the Gayety. At most of the moving picture houses business is as usual.

W. A. TREMAYNE.

HALIFAX

HALIFAX, N. S. (*Special*). — The Academy Players continued to large business week of Nov. 16. Irene Summerly, the leading lady, scored heavily in "The Conspiracy" week of Nov. 9-14, and in "The Woman in the Case" week of Nov. 16. Edna Egbert Bissel company Nov. 16, appearing as Claire Forster in latter play, and made a success. Martin Woodworth's stage direction, and John T. Brennan's scene painting are doing their respective parts with satisfaction.

At Acker's week of Nov. 16: Vino and Fay, Kane and his Talking Dumpling, the Tumbling Toms, Magie Boris Hobbs, Lucille Love, "Million Dollar Mystery," "England Expects" attracted big crowds at Empire Nov. 11-14.

JAMES W. POWER.

ST. JOHN, N. B.

ST. JOHN, N. B. (*Special*).—The Opera House reopened Nov. 19 with the Thompson Musical Comedy company in "The Traveling Man" to a good-sized audience. In the roster are: Allen Carter, Jack Westerman, Thomas Bulloch, Charles Hillman, Albert Le Roi, Dorothy Ardle, Josephine West, Madeline Buckley, and a chorus. This engagement is in the nature of an experiment, and may possibly be indefinitely extended.

K. C. TAPLEY.

PITTSBURGH

PITTSBURGH (*Special*).—The New York Winter Garden company's "The Whirl of the World" played a week's engagement at the Nixon Nov. 16-21 and drew good business. Willie and Eugene Howard headed the cast. John T. Murray proved a very close second in the first honors. Among others prominent in the cast were: Mlle. Chapins, Moon and Morris, and Lucille Cavanaugh. Marie Dressler in "A Mix-Up" Thanksgiving week.

The Nixon had Charlotte Walker in "The Better Way" Nov. 16-21. Charlotte Walker was indeed praiseworthy, and her support was admirable. Rinefold "Follies" followed.

Thurston, paid his annual visit to the Lyceum week of Nov. 16, and highly entertained and mystified good houses. Mr. Thurston is not without some new material this season, noteworthy being "Balsam and His Dove" etc. "The Phantoms of a Parisian Studio" in the audience Monday night were the officers and Arab Patrol, of Syria Temple, guests of Noble C. S. Wilson, manager of the theater. Howard Thurston is a member of Mecca Temple, New York. "Way Down East" Thanksgiving week.

Sylvester Schaffer was the headliner at the Grand Nov. 16-21, and probably the most popular headliner here this season. Among others on the bill were: Jack Gardner, Julia Curtis, Herbert and company, and Bert Jacoby. Doug. the Fairbanks in "A Regular Business Man" Nov. 23-28.

The Academy had "The Merry Burlesquers" Nov. 16-21, featuring Ricky Craig; "The Frolics of 1914" followed. "The Cabaret Girls," with George B. Scanlon, was the offering at the Victoria; Watson's "Orientals" Thanksgiving week. "The Winning Widows," at the Gayety, was a drawing card, and the Watson Sisters Nov. 23-28.

The exterior of the handsome new Davis Theater on Oliver Avenue is about completed, and will probably open about New Year's.

D. J. FACKINER.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—The charm of Fiske O'Hara's personality and his beautiful tenor voice which was heard to advantage in a number of songs together with a good company, were big factors in "Jack's Romance," which pleased fair audiences at English's Nov. 9-11.

That Maude Adams still retains her firm place in the affections of the Indianapolis public was evidenced by the enthusiastic greetings of the audiences that filled the theater at each performance of "The Legend of Leonora" and "The Ladies' Shakespeare" Nov. 13, 14. George Evans's Honey Boy Minstrels, first half of week of Nov. 23-28. The New York Grand Opera company returned for one night in "Carmen" Nov. 19. "Chimes of Normandy" (local) Nov. 21. "The Beautiful Adventure" Nov. 24, 25. Charlotte Walker in "The Better Way" Nov. 26-28 completed.

The New York Hippodrome production of "Pinafore" at the Shubert Murat Nov. 16-21, opening to a crowded theater, which was the occasion of the Shriners' monthly theater party. "Fanny's First Play" Nov. 23-28. Myrtle Myrn, pianist, Nov. 29.

Hap Ward and Lucy Daly in "A Fool, His Money and the Girl" at the Lyceum Nov. 16-21. "The Blindness of Virtue Nov. 23-28. An entertaining bill at Keith's Nov. 16-21 included the Irving Cobb sketch, "Sergeant Bagby," and "Speaking to Father," by our own Indiana author. George Ade; Corelli and Gillette, Jarrow Hamilton and Barnes, Ward Baker, Wills and Hassan, and Mlle. Spellman's Bears. Sylvester Schaffer Nov. 23-28.

PEARL KIRKWOOD.

ST. LOUIS

ST. LOUIS, MO. (*Special*).—Forbes-Robertson, in his farewell tour, at the Shubert, Nov. 9-15. Laura Cowie especially scored. "Seven Keys to Baldpate" was pronounced Geo. M. Cohan's best play, and met with the hearty approval of good audiences. "The Blindness of Virtue," at the American, Nov. 8-14, for the first time at popular prices, the players acquitting themselves well. "Maggie Pepper" Nov. 15-21. "Follies of Pleasure" at the Standard. "Black Crook, Jr." at the Gayety, and "Dreamland" at the Princess were the current burlesque shows.

"William Tell" was given an excellent presentation at the Victoria, Nov. 8. Conrad Bolten, of the Milwaukee Pabst Theater, who just joined the company, was heartily received. Director Hans Loebel also scored. Lina Abarbanell and Liane Carrera, daughter of Anna Held, were featured at the Columbia Nov. 9-16. Lewis and company in "Brother Pass," proved popular. Grand Opera at the Odeon, reduced to $2, seems to have taken hold.

Grace George in "The Truth" proved a bright medium of entertainment at the Shubert Nov. 16-21. The cast included Helen Reimer, Norma Trevor, Madeline Meredith, Juliet Fremont, Ed. Martin, Frank Goldsmith, and Albert Brown. "To-Day" Nov. 22-28. "The Yellow Ticket" proved an acceptable play at the Olympic Nov. 15-21. Billie Burke in "Jerry" Nov. 16-22. Gus Edwards and his new Song Revue headed the bill at the Columbia Nov. 15-21, and proved very popular. Newhouse, Snyder and company in Diamond and Virginia, Dances, and Mr. and Mrs. Jack McGreevey in "The Village Fiddler" also scored.

V. E. WATKINS.

ST. PAUL, MINN.

ST. PAUL, MINN (*Special*).—Raymond Hitchcock in "The Beauty Shop" opened to a large Sunday audience Nov. 15-18, and scored a great personal success. Anna Orr, Marion Sunshine, and Joseph Herbert, Jr., lent valuable support. Annette Kellermann's pictures returned Nov. 19-21, closing Saturday afternoon. Gilbert and Sullivan's Revivals Nov. 22-28. "Prince of Pilsen" Nov. 29-Dec. 5.

The Orpheum offered Marie and Billy Hart, Mr. and Mrs. Jimmy Barry, "Woman Proposes," Josephine Dunfee, Leo Zarrell and company, Alfred Wallenstein, and Aerial Costas.

Empress had Melnotte Twins, "Rower of Melody," Princeton and Yale, Andy Rice, Nip and Tuck, and Aerial La Valle.

"Follies of the Day" held sway at the Star. When here with "Joseph and His Brethren," James O'Neill renewed many old acquaintances. He had a long chat with Manager Burroughs, of the Orpheum. Many past incidents of the time when they were members of the same company were recalled.

JOSEPH J. PFISTER.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Chgo. 16-28, St. Louis 30-Dec. 5.

ANGLIN, Margaret: Boston 23-Dec. 5, Balto. 7-12.

ARLISS, George (The Liars): San Diego, Cal. 23-25, Pasadena 26, Redlands 27, Riverside 28.

BEAUTIFUL Adventure (Chas. Frohman): Indianapolis, Ind., 24, 25, Dayton, O., 26, Columbus 27, 28, Chgo. 30-Dec. 19.

BEN-HUR (Klaw and Erlanger): Cleveland 23-28, Pittsburgh 30-Dec. 5.

BETTER Way (Eugene Walter): Detroit 23-28.

BIG Idea (Chas. Gilmore): N.Y.C. 16—indef.

BIRD of Paradise (Oliver Morosco): Oakland 22-28, Portland, Ore., 30-Dec. 2.

BLAIR, Eugene, and Albert Phillips (Robert Campbell): Phila. 16-28, Wilmington, Del., 30, Altoona, Pa., Dec. 1, Pittsburgh 7-12.

BLINDNESS of Virtue (Frank Hurst): Indianapolis 23-28.

BLUE Bird (Messrs. Shubert): Memphis, Tenn., 26-28.

BOUGHT and Paid For: Cinti. 23-28.

BROKEN Rosary: Ringsted, Ia., 25, Algona 26, Belmond 27.

BURKE, Billie (Chas. Frohman): St. Louis 22-28, Terre Haute, Ind., 30, Evansville Dec. 1, Lexington, Ky., 2, Louisville 3-5.

CALL of the Cumberland (Gaskill and MacVitty): Belle Fourche, S. D., 23, Deadwood 24, Rapid City 25, Pierre 26, Aberdeen 28, Wahpeton, N. D., 30.

CALLING of Dan Matthews (Gaskill and MacVitty): Circleville, O., 23, Newark 24, Londonville 27, Wooster 28, Chgo. Jct. 30.

CALLING of Dan Matthews (Gaskill and MacVitty): Lincoln, Neb., 24, 25, Kearney 26, Stanton 27, Grand Island 28, Holdrege 30.

CONSEQUENCES (Messrs. Shubert): Chgo. 8—indef.

DADDY Long Legs (Henry Miller): N.Y.C. Sept. 28—indef.

DIPLOMACY (Chas. Frohman): N.Y.C. Oct. 20—indef.

DITRICHSTEIN, Leo (David Belasco): N.Y.C. Oct. 6—indef.

DODGE, Sanford (H. A. Johnson): Gladstone, Mont., 26, Miles City 28, Billings 30.

D'ORSAY, Lawrence: Montreal 23-28.

DRESSLER, Marie (Messrs. Shubert): Pittsburgh 23-28.

DREW, John (Chas. Frohman): Phila. 23-28, Albany, N. Y., 30-Dec. 1, North Adams, Mass., Pittsfield 2, Worcester 3, Hartford, Conn., 5.

DUMMY, The (Play Producing Co.): Washington 23-28.

EVERYWOMAN (Henry W. Savage): Oswego, N. Y., 25, Rochester 26-28, Buffalo 30-Dec. 5.

EXODUS Me: St. Louis 23-28.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.

FAVERSHAM, William (Leonard L. Gallagher): N.Y.C. Sept. 7—indef.

FERGUSON, Elsie (Chas. Frohman): N.Y.C. 9—indef.

FINE Feathers: Louisville 23-28.

FORBES-ROBERTSON (Percy Burton): Denver 23-28, Colorado Springs 30-Dec. 1, Salt Lake City 3-5, Los Angeles 7-19.

GARDEN of Paradise (The Lieblers): N.Y.C. 25—indef.

GEORGE, Grace (Winthrop Ames): Cinti. 23-28, Newark, N. J., 30-Dec. 5, B'klyn 7-12.

GIRL and the Tramp (Co. 1: Fred Byers): Cedartown, Ga., 25, Carrollton 26, Gadsden, Ala., 28, Fayetteville, Tenn., 30, Pulaski Dec. 1, New Decatur, Ala., 2, Sheffield 3, Boonville, Miss., 4, Columbus 5, Tupelo 7, Armory 8, Okolona 9.

GOODWIN, Nat (Messrs. Shubert): Bismarck, N. D., 26, Jamestown 27, Crookstown 28, Winnipeg, Man., Can., 30-Dec. 5, Grand Forks, N. D., 7, Brainerd, Minn., 8, St. Cloud 9.

HELP Wanted: Chgo. 1-Dec. 5.

HIGH Cost of Loving (Al. H. Woods): N.Y.C. Aug. 25—indef.

HODGE, William (Lee Shubert): Boston Sept. 7—indef.

INNOCENT (Al. H. Woods): N.Y.C. Sept. 9—indef.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IRWIN, May (The Lieblers): B'klyn 23-28.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

JOSEPH and His Brethren (The Lieblers): Des Moines, Ia., 23-28.

KICK In (Al. H. Woods): N.Y.C. Oct. 19—indef.

KITTY MacKay (Wm. Elliott): Chgo. 22—indef.

KITTY MacKay (Wm. Elliott): Cleveland 23-28.

KITTY MacKay (Wm. Elliott): Milwaukee 23-28.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.

LIFE, (Wm. A. Brady): N.Y.C. Oct. 24—indef.

LION and the Mouse (Geo. H. Bubb): New London, Wis., 26, Iola 27, Stevens Point 28, Grand Rapids 29, Loyal 30.

LITTLE Lost Sister (John Barrere): Paterson, N. J., 23-28, Phila. 30-Dec. 5.

LOPOKOVA, Lydia (Harrison G. Fiske): Atlantic City, N. J., 26-28.

MAGGIE Pepper (Marcus P. Hoeta): Columbus 22-28, Dayton 29-Dec. 5.

MANTELL, Robert: Balto. 23-28.

MARRIAGE of Columbine (Chas. Hopkins): N.Y.C. 16—indef.

MAUDE, Cyril (The Lieblers): Boston 9—indef.

MILESTONES (Klaw and Erlanger): Seattle 23-28.

MIRACLE Man (Cohan and Harris): N.Y.C. Sept. 21—indef.

MISLEADING Lady (Wm. Harris): Chgo. 15—indef.

MY Lady's Dress (Joseph Brooks): N.Y.C. Oct. 10-Nov. 28.

NAZIMOVA, Mme. (The Lieblers): N.Y.C. 9—indef.

OLCOTT, Chauncey (Henry Miller): N.Y.C. 28-Dec. 12.

OMAR, the Tentmaker (Tully and Buckland): Newark, N. J., 23-28, Boston 30-Dec. 26.

ON Trial (Cohan and Harris): N.Y.C. Aug. 10—indef.

PADDEN, Sarah (United Play Co.): Omaha 23-28, Sioux City, Ia., 29, Vermillion, S. D., 27, Mitchell 28, Canton 29, Sheldon, Ia., Dec. 1, Hillsboro 2, Cherokee 3.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.

PAIR of Sixes (H. H. Frazee): Chgo. Aug. 3—indef.

PAIR of Sixes (H. H. Frazee): Phila. Oct. 19-Nov. 28.

PAIR of Sixes (H. H. Frazee): Seattle 23-28, Everett 29, Vancouver, B. C., 30-Dec. 2.

PAIR of Sixes (H. H. Frazee): Terrington, Conn., 25, Waterbury 26, Meriden 27, Stamford 28, White Plains, N. Y., 30.

PAIR of Sixes (H. H. Frazee): Findlay, O., 26, Sandusky 29, Van Wert 27, Muncie, Ind., 28, Elwood 29.

PATTON, W. B. (Frank B. Smith): Ashland, Neb., 25, Plattsmouth 26, Hastings 28.

PEG o' My Heart (Oliver Morosco): Boston Sept. 7—indef.

PEG o' My Heart (Oliver Morosco): Chgo. June 28—indef.

PEG o' My Heart (Oliver Morosco): Rantra, N. Y., 25, Syracuse 26-28.

PEG o' My Heart (Oliver Morosco): New Bern, N. C., 26, Lumberton 27, Laurinburg 28, Florence, S. C., 30.

PEG o' My Heart (Oliver Morosco): New Orleans 22-28, Plaquemine 29, Baton Rouge 30.

PEG o' My Heart (Oliver Morosco): Blairsville, Pa., 25, Greensburg 26, Latrobe 27, Uniontown 28.

PEG o' My Heart (Oliver Morosco): Boise City, Ida., 25, Twin Falls 27, Pocatello 28, Ogden, U., 29, Rock Springs, Wyo., 30.

PLAYTHING, Daughter (Alban N.): N.Y.C. 26—indef.

POLLY of the Circus: Wilmington, Del., 26-28, Salisbury, Md., Dec. 1, Norfolk, Va., 2, Newport News 3, Suffolk 4, Tarboro, N. C., 5, Rocky Mount 7, Washington 8.

POLYGAMY (Modern Play Co.): N.Y.C. 30—indef.

POOR Little Rich Girl (Klaw and Erlanger): Portland, Ore., 23-28.

POTASH and Perlmutter (Al. H. Woods): Phila. 23—indef.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26—indef.

POTASH and Perlmutter (Al. H. Woods): Ft. Worth, Tex., 24, 25, Dallas 26-28, Waco 30, Austin Dec. 1, San Antonio 2-4.

PRINCESS Players (F. Ray Comstock): N.Y.C. 24—indef.

PRODIGAL Judge: Columbia, S. C., 25.

PRODIGAL Son (Oscar Graham): Trinity, Tex., 25, Huntsville 26.

REBECCA of Sunnybrook Farm: Rochester 23-25.

ROBSON, May (Academic Producing Co.): Prince 23-Dec. 5.

ROSARY, The (Rowland and Clifford): Buffalo 23-28, Hornell 30, Jamestown Dec. 1, Warren, O., 2, Marion 3, Decatur, Ind., 4, Huntington 5, Chgo. 6-19.

ROUND-UP: Detroit 22-28.

SEVEN Keys to Baldpate (Western: Cohan and Harris): Buffalo 23-28.

SEVEN Keys to Baldpate (Western: Cohan and Harris): Cinti. 23-28, Vincennes, Ind., 30, Terre Haute Dec. 1, Muncie 2, Indianapolis 3-5, Middletown, O., 6, Columbus 7, Springfield 8, Dayton 9.

SHEPHERD of the Hills (Gaskill and MacVitty): Gordon, Ark., 25, Texarkana, Tex., 26, Longview 27, Winnsboro 28, Shreveport, La., 29, Ruston 30.

SHEPHERD of the Hills (Gaskill and MacVitty): Coalinga, Cal., 23, Visalia 24, Maricopa 25, Taft 26, Bakersfield 30.

SHEPHERD'S Call (H. M. Pattere): Centerville, S. D., 25, Parker 26.

SKINNER, Otis (Chas. Frohman): Chattanooga, Tenn., 23, Birmingham, Ala., 24, Montgomery 27, Mobile 28, New Orleans 29-Dec. 5.

STAHL, Rose (Henry B. Harris Est.): Newark, N. J., 23-28.

STARR, Frances (David Belasco): B'klyn 23-28, Phila. 30-Dec. 12.

STORY of the Rosary (Comstock and Gest): Washington 23-28.

SUNNY South (J. C. Rockwell): Lucknow, Ont., Can., 25, Kincardine 26, Ripley 27, Wingham 28, Brussell 30, Clinton Dec. 1, Seaforth 2, Mitchell 3, Tavistock 4, St. Marys 5, Tantford 7, Petrolia 8, Watford 9.

TEMPEST, Marie (Messrs. Shubert): N.Y.C. 2—indef.

TERRY, Phyllis Neilson (The Lieblers): N.Y.C. 23—indef.

THAT Printer of Udell's (Gaskill and MacVitty): Grinnell, Ia., 25, Ottumwa 26, Brooklyn 27, What Cheer 28, Oscaloosa 29, Montezuma 30.

THINGS That Count (Wm. A. Brady): N.Y.C. 23-28.

THIRD Party (F. Ray Comstock): B'klyn 23-28, Balto. 30-Dec. 5.

THURSTON the Magician: Cleveland 23-28, Toledo 29-Dec. 2, Ft. Wayne, Ind., 3-5, Columbus 7-12.

TO-DAY (Co. B: Manuscript Producing Co.): St. Louis 23-28, Phila. 30—indef.

TOO Many Cooks (Wm. A. Brady): N.Y.C. 23-28.

TOO Many Cooks (Wm. A. Brady): St. Louis 23-28, Kansas City 29-Dec. 5.

TRAIL of the Lonesome Pine: Anniston, Ala., 25, Atlanta, Ga., 26-28.

TRAIL of the Lonesome Pine (Klaw and Erlanger): Kansas City 23-28.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin: Addison, N. Y., 25, Corning 26, Watkins 27, Bath 28.

UNCLE Tom's Cabin (Wm. Kibble): Dixon, Ill., 25, Beloit, Wis., 26, Rockford, Ill., 27, Dubuque, Ia., 28.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Chgo. Aug. 30—indef.

WARE, Helen (I. Fisherman): Oct. 26—indef.

WARFIELD, David (David Belasco): Los Angeles 22-Dec. 5, Frisco 7-19.

WAY Down East (Wm. A. Brady): Pittsburgh 30-Dec. 5.

WHAT It Means to a Woman (H. H. Frazee): N.Y.C. 21—indef.

WHILE the City Sleeps (Rowland and Clifford): Grand Rapids, Mich., 22-28, South Bend, Ind., 29, Elkhart 30, Coldwater, Mich., Dec. 1, Adrian 2, Pontiac 3, Flint 4, Bay City 5, Saginaw 6, Port Huron 7, Ann Arbor 8, Sandusky 9, O.

WHITESIDE, Walker (Walter Floyd): N.Y.C. Oct. 14-Nov. 28.

WILSON, Al.: New Orleans 23-28.

WINNING of Barbara Worth: Dubuque, Ia., 26, Independence 27, Cedar Rapids 28, Waterloo 29.

WINNING of Barbara Worth (Lee D. Ellsworth): Toronto 23-28, Balto. 30-Dec. 5, Phila. 7-19.

WITHIN the Law (Eastern: Selwyn and Co.): Jersey City, N. J., 23-28.

WITHIN the Law (Western: Selwyn and Co.): Columbus 23-28.

YELLOW Ticket (Al. H. Woods): Boston 23—indef.

YELLOW Ticket (Al. H. Woods): Kansas City 23-28, Des Moines 29, 30.

YOSEMITE (Chas. A. Taylor): N.Y.C. 25—indef.

TRAVELING STOCK

ANGELL: Johnsonburg, Pa., 23-28.

BROWN, Louise (Edward Doyle): Chgo. Jct., O., 23-28, Elyria 29-Dec. 5.

BRYANT, Billy: Carlisle, Ky., 23-28.

GORDINIER: Stanbury, Mo., 23-28, New Hampton 29-30.

LANG, Frank E.: Lancaster, Wis., 23-28.

LA ROY: Bellvue, O., 23-28.

LEONARD Players: Garrison, Ia., 23-28, Morrison 29-30.

MANHATTAN Players: Du Bois, Pa., 23-28.

MARKS, May Bell: Hamilton, Ont., Can., 16-Dec. 12.

MARKS, Tom: London, Ont., Can., 23-Dec. 5.

PERRY, Augusta: Leominster Mass., 23-28.

RICHARDSON: Hartford, Ark., 23-28.

SUTHERLAND: Gainesville, Wis., 23-28, Trempealeau 29-30.

OPERA AND MUSIC

ADELE (New Era Productions Co.): Grand Rapids, Mich., 25, Saginaw 26, Bay City 27, Port Huron 28.

BERNARD, Sam (Messrs. Shubert): Cleveland 23-28.

BRINGING Up Father (Co. 1: Chas. H. Yale): Toledo, O., 22-28, Findlay 29, Lima 30, Springfield 31, Columbus Dec. 1, Dayton 2-12.

BRINGING Up Father (Co. 2: Chas. Foreman): Meridian, Miss., 25, Jackson 27, Monroe, La., 27, Shreveport 28, Lake Charles 29, Beaumont, Tex., 30, Galveston Dec. 1, 2, Houston 3, 4, San Antonio 5, 6, Austin 7, Waco 8, Dallas 9, 10.

BRINGING Up Father (Co. 3: Archie McKenzie): Watertown, Ia., 25, Marshalltown 26, Webster City 27, Boone 28, Sioux City 29, Tremont 30, Grand Island, Neb., Dec. 1, Lincoln 2, 3, Nebraska City 4, Creston, Ia., 5, Des Moines 6-9.

CENTURY Grand Opera (Messrs. Shubert): Chgo. 23—indef.

DANCING Around (Messrs. Shubert): N.Y.C. Oct. 10—indef.

DAWN, Hazel (John G. Fisher): Holyoke, Mass., 25, Springfield 26-28.

ELTINGE, Julian (Al. H. Woods): Boston 9—indef.

FIREFLY, The (Geo. A. Bien): Sunbury, Pa., 25, Williamsport 26, Clearfield 27, Altoona 28, Johnstown 30, Cumberland, Md., Dec. 1, Chambersburg 2, Hagerstown 3, Fairmount 5, Connellsville, Pa., 6, Uniontown 8, Marietta, O., 9, Parkersburg, W. Va., 9, Huntington 9.

FORTY-FIVE Minutes from Broadway (Mayer and Rigen): Independence, Ia., 25, Cedar Rapids 26, Carroll 27, Sioux City 28.

GILBERT and Sullivan Opera Co.: St. Paul 23-28, Minneapolis 29-Dec. 5.

GIRL from Utah (Chas. Frohman): N.Y.C. Aug. 24-Dec. 5.

GIRL of My Dreams (Counts and Tennis): Goshen, Ind., 25, Kalamazoo, Mich., 26, Coldwater 27, Jackson 28, Cleveland 30-Dec. 5.

HIGH Jinks (Arthur Hammerstein): Phila. 23-Dec. 5.

HITCHCOCK, Raymond (Cohan and Harris): Omaha 26, 27, Lincoln 28.

KOLB and Dill: Frisco 16—indef.

LAUDER, Harry: N.Y.C. 23-28.

LILAC Domino (Andreas Dippel): N.Y.C. Oct. 28—indef.

LITTLE Cafe (Klaw and Erlanger): Chgo. 1-28.

LITTLE Medicine Man (Hilton Players): Rockford, Ill., 23-28, Marshalltown, Ia., 30-Dec. 5, Clinton 7-12.

McINTYRE and Heath (John Cort): Houston, Tex., 25-28, San Antonio 27, 28, Austin 30, Waco Dec. 1, Fort Worth 2, Dallas 3-5, Oklahoma City, Okla., 6, Tulsa 7.

MIDNIGHT Girl (Messrs. Shubert): Omaha 23-28.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 26—indef.

MUTT and Jeff in Mexico (Co. 1: Joseph Fetlazzi): Chgo. 16-Dec. 12.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Holtville, Cal., 25, San Bernardino 26, Riverside 27, San Diego 28, Santa Ana 30, Pomona Dec. 1, Redlands 2, Pasadena 3, Ventura 4, Santa Barbara 5, Oxnard 6, Bakersfield 7, Taft 8, Visalia 9.

MUTT and Jeff in Mexico (Co. 3: Gil Williams): Centerville, Kas., 25, Independence 26, Arkansas City 27, Tulsa, Okla., 28, Cushing 29, El Reno 30, Oklahoma City Dec. 1, Enid 2, Wichita, Kas., 3, Hoisington 4, McPherson 5, Salina, Kas., 6, Beloit 7, Concordia 8, Manhattan 9.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Hartford City, Ind., 25, Muncie 26, Elwood 27, Marion 28, Kokomo 30, Logansport Dec. 1, Wabash 2, Peru 3, Kendallville 4, Lafayette 5, Kokomo 6, Terre Haute 8, Frankfort 9, Crawfordsville 9, Danville, Ill., 9.

MUTT and Jeff in Mexico (Special: Joe Francis): Xenia, O., 26, New Castle, Ind., 27, Anderson 28.

MY Best Girl: Denver 23-28.

ONE Girl in a Million (Royal Production Co.): Janesville, Wis., 25, Rockford, Ill., 26, Clinton, Ia., 27, Rock Island, Ill., 28, Davenport, Ia., 29, Moline, Ill., 30.

ONLY Girl (Joe Weber): N.Y.C. 2—indef.

PAPA'S Darling (Klaw and Erlanger): N.Y.C. 9—indef.

PASSING Show of 1914 (Messrs. Shubert): Boston Oct. 26-Nov. 28, Cleveland 30-Dec. 5.

PINAFORE (Messrs. Shubert): Balto. 23-28.

PRINCE of Pilsen (Perry J. Kelly): Minneapolis, Minn., 22-28, St. Paul 29-Dec. 5.

QUEEN of the Movies (Thos. W. Ryley): Phila. 23-Dec. 5.

ROCK and Fulton: Chgo. 23—indef.

SANTLEY, Joseph (Philip Barbolomae): Prince 23-Dec. 5, Garland 6-9.

SARI (Henry W. Savage): Washington 23-28.

SEPTEMBER Morn (Central: Rowland and Clifford): Hamilton, Mo., 25, Quincy, Ill., 26-28, Madison, Wis., 29, Rockford 30, Harlington, Ill., Monmouth 1, Galesburg 2, Streator 3, Bartonfield 4, Taylorville 7, Effingham 8, Charleston 9.

SEPTEMBER Morn (Circuit: Rowland and Clifford): Dayton 22-28, Detroit 29-Dec. 5, Toledo 6-9.

SEPTEMBER Morn (Coast: Rowland and Clifford): Marquette, Mich., 25, Calumet 26, Hancock 27, Ironwood 28, Wausau, Wis., 29, Merrill 30, Ashland Dec. 1, Superior 2, St. Cloud, Minn., Crookston 4, Grand Forks, N. D., 5, Winnipeg, Man., Can., 7-12.

SEPTEMBER Morn (Eastern: Rowland and Clifford): Pittston, Pa., 25, Allentown 26, Wilkes-Barre 27, 28, Towanda 30, Waverly, N. Y., Dec. 1, Geneva 2, Ithaca 3, Binghamton 4, Elmira 5, Bath 7, Corning 8, Hanville 9.

SEVEN Hours in New York (O. B. Wa): East Liverpool, O., 25, Akron 26, Alliance 28, Warren 30.

SUKI (Lew Fields): N.Y.C. 9—indef.

TRENTINI, Emma (Messrs. Shubert): Detroit 23-28.

WARS of the World (Messrs. Shubert): N.Y.C. Sept. 5—indef.

WATCH Your Step (Chas. Dillingham): Syracuse 23-28.

WHEN Dreams Come True (Counts and Tennis): Webster City, Ia., 25, Waterloo 26, Charles City 27.

WHIRL of the World (Messrs. Shubert): B'klyn 23-28.

WILSON, Al. H. (Sidney R. Ellis): New Orleans 23-28.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Pittsburgh 23-28.

MINSTREL

DUMONT'S: Phila. Sept. 14—indef.

EVANS, George Honey Boy: Louisville 26-28.

FIELD'S, A. G.: Hot Springs, Ark., 25, Pine Bluff 26, Little Rock 27, 28.

O'BRIEN, Neil (Oscar F. Hodge): Burlington, Ia., 25, Davenport 26, Galesburg, Ill., 27, Peoria 28.

PRIMROSE and Wilson (Earl Burnett): Columbia, S. C., 25, Charleston 26, Savannah, Ga., 27, Augusta, Me., Abbeville, S. C., 30, Atlanta, Ga., Dec. 1-3, Gainesville 4, Athens 5.

RICHARDS and Pringle (Holland and Pitkins): Stevensville, Mont., 25, Moline, Ida., 27, Wallace 28, Wardner 29, Kellogg 30.

LETTER LIST

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WOMEN

Adams, Cora, Daisy Anderson, Kathleen Aamold.

Bullock, Gertrude, Caroline M. Blaney, Mabel Buell, Pearl Benton, Anne Bronaugh, Anna Bussert, Inez Buck, May Buton, Dorothy Bernard, Edna Bruns, Annie Buckley, Florence Burnamere, Anna Boles, Mrs. O. C. Bell.

Clayton, Marie, Grace Campbell, Beatrice Clevenger, Mrs. Davidson Clark.

Dixon, Dorothy G., Lelia Davis, Ella M. Dwyer.

Gilbert, Hilda, Blaine Gordon Helen Gerould, Florence Georges, Helen Grayce, Calla Gray, Rose Grant.

Houston, Mrs. Jas. P., Fayina Hilton, Betty Hardegrove, E. M. Hobbins.

Judah, Percy, Mrs. R. P. Jennett.

Knott, Rosella, Dorothy Keightly.

Leigh, Grace, Rose Latham, Bessie Lee, Mrs. Eugenie Laird, Moore, Florence, Edith W. Matthison.

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Plunkett, Maude, Ida Pearlman.

Rhoden, Lillian, Mrs. W. P. Raypole.

Stanton, Dorothy, May Speare, Zelda Sears.

Turner, Anna.

Webster, Louise.

Wiseman, Arline, Frankie Wilson, Mrs. Fred Whalen, Kitty Wilson.

MEN

Abbott, Jno., H. Ashford, Chas. Auburn.

Bein, G. T., W. E. Butterfield, Owen Baxter, Chas. Bourg, Geo. Beane, Richard Bennett.

Cody, Lewis J., Edw. Colebrook, Harry Conor, Werner Corbin, Wm. Cole, Thos. Conroy, Harrison Carter, Herbert Cam, Asa. Carney.

Decker, Geo. F.

Elliss, Ed., Harry Elsky.

Ford, Harrison.

Grove, W. Lee, Homer Granville Jno. Gillingwater.

Herbert, Sidney, Harry Hubbard, Frank Holmes.

Jose, Richard, Thos. Jefferson.

Kennedy, Bryce, Clyde Kerr, Frederick Kerby.

Linton, Harry, P. G. Lennon, Richard Lois, Jos. Lang.

Moore, Geo., Wm. Morgan, Eddie Morris, J. M. Montgomery, Justice McNabb, J. McCarty.

Phelps, Frank, Chas. Previn, Reis, Robt., Wm. Rohyns, Harry Robinson, Jack Rollens, Elw. Russell.

Smith, Lewis, Ed. Spanford, J. J. Southard, Russell Sage, W. P. Scheller, Cecil Standing, Thorne, Robt., Wilson, Harry L.

FALL RIVER, MASS.

FALL RIVER, Mass. (*Special*).—At the Savoy Nov. 12-18 Mr. and Mrs. Mark Murphy, a blackbit, in "Clancy's Ghost"; the De Pace Opera company, the Farrell-Taylor Trio, Lizzie R. Raymond, the Ishakawa Japs, Maude Fealy in the photoplay, "Frou Frou." Jesse Lasky presented "The Summer Girls," with twelve people; the Five Violin Beauties, William Lytell and company in "An All Night Session," Johnson and Crane, Tinsman and Tinsman, Ethel Barrymore in the photodrama, "The Nightingale," to S. R. O.

Academy: The Sam Mann Players Nov. 12-18 in "The New Leader," with Philip De Voe; Charlton and Lennie, Larkin and Pearl, Lee Palmer, Jack Symonds, Charlie Chaplin, the Keystone favorite, in "Dough and Dynamite"; Ruth Lockwood, Harry Van and the Meeca Four in "A Night in the Park," Edmonds and Basil, Cliff Bailey, Joan Delmore and Goldie Moore in "Scenes Behind the Scenes," John Gordon and company in "Did He Return," and Mary Pickford in the photoplay, "Ramona," to S. R. O.

Premier: Manager John A. Daley announced a new change of policy Nov. 16. Not being able to secure the right kind of attractions, the management decided to return to feature pictures. The opening bill being "Ireland a Nation," with the Berlin Trio as an added feature and enlarged orchestra, with Rowen R. Church.

Casino: Not being able to secure a date at any of the local theaters, Rouse and his band gave two performances at the Casino Nov. 16 to large attendance. Palace: Feature photoplays to very large attendance. Plaza: Keystone pictures and other feature films drew large houses.

W. F. Gin.

BAL Trunks mean less expense to you through greater service rendered.

WILLIAM BAL, INC., 145 WEST 45th STREET, NEW YORK

VAUDEVILLE

Grace La Rue and Her Skill of Song Characterization—Bessie Clayton's Dancing—La Milo's Poses

GRACE LA RUE—the new Grace La Rue whose future now seems quite unlimited in its promise—revealed new depths of song characterisation at the Palace.

Grace La Rue's Advance

For two seasons we have watched Miss La Rue's progress with unusual interest. In that time her methods have softened, her voice has developed and—best of all—her whole conception of song delivery has grown deeper and broader. Imagination and art are now in her methods. In fact, she stands quite alone on the American variety stage in the Ethel Levey style of characterizing a melody.

Miss Levey, indeed, never did anything better than Miss La Rue's "The Tango Dream." It is sung with admirable artistry. Then Miss La Rue offered one new song, Neal McCoy's "A Hundred Years From Now," when

"The garden will be overgrown,
Where now the roses bloom."

Her characterisation isn't fully developed yet—it requires some little time to get all there is out of a song—but Miss La Rue does sound a poignant note in the early lines.

Her other numbers are of a bit more vocal trend—Miss La Rue sings very well, indeed—with now and then a touch of dancing. Here the star should be careful of a certain lack of variety.

Miss La Rue is destined to do greater things. She's the one artiste we know who is steadily developing and who has everything to place her at the forefront of vaudeville.

Hana Studio, London.
MISS GRACE LA RUE.
Songs, as Miss La Rue Gives Them, Are Touched with Delightful Artistry.

MRS. R. B. ALSOP,
Soon to Be Seen in the Varieties in a Dancing Novelty.

Miss Clayton's Terpsichorean Turn

Bessie Clayton brought her new dancing offering to the Palace. We have seen a host of terpsichorean specialties, but we've never heard so much of one before.

The stage is draped with red plush drop curtains for her specialty, while a sextette of musicians is seated on the starboard bow. The sextette is imbued with the true cabaret idealism of noise. Between Miss Clayton's dances, the musicians contributed interpolated dissonances. They play violins while dancing, as well as in various "in-trick-it" poses—such as behind their backs and with the bow held in their teeth. They offer their conception of the New York Fire Department responding to an alarm, introducing a vivid imitation of a door being chopped down. Then—in another number—the drummer and a violinist indulge in a little fencing match with their instruments.

Of course, all this is incidental to Miss Clayton. She first appears in hat and mink cloak to announce herself as "just another dancer." There are three numbers—illustrating the dances of yesterday, to-day and to-morrow. Miss Clayton is assisted by a very profuse gentleman, Lester Sheehan, who seems to dance internally as well as externally.

Physical Toe Dancing

The dance of yesterday is the gavotte. This is the best of the numbers, although the ever-present orchestra naturally acts as an atmosphere shatterer. The second is the ballroom evolution. This is hardly likely to become popular in our best circles, since some of the evolutions seem to call for the feminine partner's slipper reclining just beside the gentleman's left ear.

There is a Spanish dance—where Mr. Sheehan's dancing is likely to tickle your sense of humor, if you take it to vaudeville with you—and finally comes the "dance eternal"—the toe dance. Here Miss Clayton seems to have applied the shrug-your-shoulders style to the toe evolution.

Personally, the whole specialty failed to appeal to us. In all fairness, however, we want to add that, in the vaudeville vernacular, it was a "riot," judging from the opening matinee applause. So perhaps we are wrong. To us—following so close after the airy dancing of Genee—Miss Clayton's work seems just physical. It is of the earth earthy.

You may not be able to see art in the offering, but you can distinctly hear it. The act is built on sound principles.

La Milo and Her Poses

La Milo, who has been billed as a model who dared draughts with a costume purchased in either a paint or a cosmetic establishment, was the center of interest at the Palace.

La Milo's poses proved to be on the familiar order of Robbie Gordone and others. There was nothing to justify sensational press work. In fact, her poses seemed rather artistic to us.

While La Milo slipped from Diana to Venus and other frank ladies of mythology, more or less successful cartoons by Cruickshank were shown.

For her second return week, Joan Sawyer gave two dances with each of her partners, Nigel Barrie and George Harcourt, eliminating the picture pantomime, "The Artist's Dream." Mr. Barrie, to be frank, completely overshadowed Mr. Harcourt. The second week proved that conclusively.

North's Lack of Good Material

Bobby North is a Hebrew comedian. He has dispensed with the usual whisker make-up and is now a plain-face worker. North bursts upon the audience with a conservative little lyric, "Does Anybody Want a Comedian?"

"I wouldn't shirk,
If they'd let me make love to Billie Burke,"

(*Continued on page* 18.)

Underwood and Underwood, N. Y.
MISS JOAN SAWYER.
Her Success in Vaudeville with Modern Dances Has Been Unusual.

THE WEEK IN REVIEW

(Continued from page 17)

concedes Mr. North. His subsequent material is really very mediocre. Indeed, the patter about babies becomes offensive. Then there is a burlesque opera song in which coco rhymes with soak-o. (Note the subtlety.) North finishes with "The Ever Lovin' Alphabet," which is easily the best thing he does. With this exception, North needs an entire new act.

Miss Wakefield's Personality

Willa Holt Wakefield's art of the pianologue song made a visit to the Victoria well worth while. Perhaps her personality did not reach across quite so quickly as it would in any other New York theater, but she did touch her audience with "My Million Dollar Smile" and "He's My Pal."

Miss Wakefield plays upon the heart strings while other artistes are just singing empty nothings.

Lydia Barry is a comedienne of the conventional school. With the aid of a pianist, she offers songs interspersed here and there with bits of dialogue and patter. For instance, there's "The Same Old Hat," in which Miss Barry remarks that it's quite the same—

"If it's on the ear of Smiling Annie,
Or the head of bow-legged Fannie."

Little Chee Toy "Gets Over"

Personality is as rare as it is hard to define. The little Chinese girl, Chee Toy, with her father, Ching Ling Foo, and his company, possesses it. In fact, the simplicity of her song delivery might be watched with value by most of our comediennes. Little Chee Toy gets to her audience within a moment.

Ching Ling Foo himself is just as bland and adroit as of yore. His producer brings bowls of water and goldfish, seemingly from the empty air, with quite the same Celestial cunning.

Besides an exhibition of the diabolo, a young Chinaman gives a striking turn while juggling a whirling spear. But it is little Chee Toy who really put the "punch" into the turn.

Walter Kelly is telling the old tales—including those of the Virginia police court—but, with his sest of dialect and his Irish wit in pointing a story—the laughs are sure. There is a new one of an American tangoist who was hired to dance at a royal reception in England. The "trotter" watched with interest while the guests arrived, but when an Indian prince, in jewels and glittering robes appeared with a score of uniformed followers, he nearly collapsed. "Say," he gasped, "I hope they put me on ahead of that guy—I'll bet he'll be a riot."

Homer Miles's Playlet

Homer Miles came to the Colonial in his own playlet, "An Innocent Bystander."

Mr. Miles's theory is apparently that most any sort of adventure can be found on a New York street—which isn't at all improbable. With a day and night savings bank as a background, he shows just what befalls a bystander who pauses to read a newspaper under a street light. The bystander witnesses the robbery of an old woman and unsuspectingly has the stolen wallet slipped into his own pocket. The crook's wife—a young woman who hasn't previously known of her husband's gentle profession—gets the purse out of the pedestrian's pocket before a policeman searches him. She drops it into her husband's pocket, where it is found by the officer. The man's arrest thus seemingly opens the way to the woman's freedom.

The sketch is out-and-out melodrama, but it does have a certain interest. The role of the crook's wife is rather incoherently drawn. She is supposed to be a girl who has been deceived into marrying a thief, yet she maneuvers the transfer of the wallet from pocket to pocket with the skill of an adept crook. The playlet would gain by the injection of a sympathetic note—now missing—into the character. Mr. Miles is quite satisfactory as the bystander and Helen Ray plays the crook's wife.

The Dolly Sisters as Rivals

Rosalia Dolly and Martin Brown and Jenny Dolly and Harry Fox were friendly rivals on the Colonial bill. Fox injected a little good natured travesty of Brown's florid "passionate pantomime"—the fluttering fingers sort of stuff supposed to indicate intense Latin emotionalism.

Bert Fitzgibbons gave his usual nut patter and sung a new number on the theme, "It's Going to be a Cold, Cold Winter, but I'll Never Freeze While You're Around." Then, too, he offers, "Tip-Top Tipperary Mary," a crude imitation of "It's a Long Way to Tipperary." A feminine plant and a quartette of song pluggers officiated. We admit our surprise in witnessing plugging—which always cheapens a theater—tolerated at the Colonial.

Frank Whitman played the violin while dancing various difficult and grotesque steps. He never once pauses for breath. We didn't notice anything in particular about his technique, but his endurance is noteworthy.

FREDERICK JAMES SMITH.

Percy Plunkett has resumed his engagements, presenting "Dad's Visit." He is supported by Helen Davis and Elsa Thomas.

MINNIE DUPREE IN NEW PLAYLET; GOSSIP OF VARIETY WORLD

Cecilia Wright's Brother Lost in Sea Battle—Dorothy Toye for Orpheum Tour

Davis, K. C., Mo.

MISS BELLE ASHLYN,
In the Varieties with Billy Gould.

Minnie Dupree has accepted a new playlet, "Bread Upon the Waters," by Edward Childs Carpenter. The sketch will go into rehearsal within a week or two and open shortly in vaudeville.

"Bread Upon the Waters" tells a dramatic story and has its scene laid in the office of the Governor of Montana. There are five characters, including that of a woman who has been sentenced to life imprisonment.

Mr. Carpenter is the author of several dramas, including "The Barber of New Orleans," played by William Faversham, and "The Order of the Rose," which was given the winning prise in a play contest conducted by Frederic Thompson.

Miss Dupree's supporting company will include Pierre Le May, who appeared with her in Alfred Sutro's "The Man in Front."

Miss Cecilia Wright last week received a cablegram from England stating that her brother, a staff surgeon on the ill-fated cruiser *Monmouth*, was lost in the battle off the Chilean coast on Nov. 1.

The *Monmouth* and the *Good Hope* were sunk in the fight with a German squadron, while the officers and men have been given up as lost. The reports from the *Glasgow*, the cruiser which escaped, indicate that the *Monmouth* fought to the last. "Flashes of fire," according to the Admiralty statement, were observed by the *Glasgow* as the struggling vessels were lost to her view in the night.

Dorothy Toye, the double-voiced vocalist who recently appeared at the Palace, has been routed over the Orpheum time by Edward S. Keller. She opens at San Francisco on Nov. 30, and left New York for the Coast last Thursday.

George Austin Moore and Cordelia Haagar, recently in the English cast of "The Red Heads," have been routed over the Orpheum time by M. S. Bentham. They open at Kansas City on Dec. 7.

Bessie Clayton was held over at the Palace for the present week. La Milo is another "hold over."

H. Ellis Reid has been booked for five weeks on the Proctor time in his Napoleonic sketch, "The Eaglet," by George Rosener. The playlet opened in Mt. Vernon last week and comes to the Fifth Avenue Theater in two weeks. Mr. Reid plays a soldier of the Old Guard and Margaret Nelson appears as L'Aiglon. Thomas H. Rhyde and Mrs. Mary Davis are in the cast.

Arnold Daly will make his first Eastern variety appearance of the season at the Palace on Monday. Mr. Daly will offer Schnitzler's "Ask No Questions," one of "The Affairs of Anatol."

Emma Carus has been routed over the Orpheum time by Alf T. Wilton. She will open at Des Moines on Feb. 28, at the termination of her United tour.

Charlie Case, with a new monologue, returned to vaudeville in Buffalo on Monday. He will play Toronto next week, with extended bookings to follow. Alf. T. Wilton is directing his tour.

Mike Bernard and Raymond Wylie will open in their new act at the Eighty-first Street Theater to-morrow. Alf. T. Wilton is arranging further bookings.

Grace La Rue, this week at the Brooklyn Orpheum, will play in Baltimore next week.

Hal Forde filled the vacancy caused by the withdrawal of Gould and Ashlyn from the Keith bill at Washington last week.

Amelia Stone and Armand Kalisz have arrived from England, sailing on Nov. 14. They open their season at the Palace on Monday in Edgar Allan Woolf's "Mon Desir."

Alf T. Wilton will direct the tour of "Zerah II," "a sixteen-year-old "lightning calculator" who has just arrived from Europe.

Over Walter J. Kingsley's desk in his Palace office—where pass applicants who are sure to observe it—is a card bearing this inscription:

"Be hard, live dangerously.
—Nietzsche."

Blanche Ring has a receipt for happiness: "Show me the man or woman whose smile begins in the heart and is reflected on the face," she says, "and I will tell you without asking that doctors and medicine play only unimportant parts in that person's life. You can always smile if you look at a thing from the right viewpoint. It is very simple. Begin with the resolve to smile every time you are tempted to a hasty word or a selfish thought. Give it a fair trial just as you would any other treatment, and you will be surprised to find how much more joy there is in life than you ever knew and how much better you may feel both bodily and mentally."

Lillian Shaw has been given an extended routing through Edward S. Keller. She opened in Baltimore on Monday and comes to the Victoria next week.

Morton and Austin withdrew from the Colonial bill last week, being succeeded by Melville and Higgins.

Lorna and Toots Pounds, now playing in London, return to America after the holidays.

"The old tango and one-step may be replaced in this country by the polka-tango, that is, the regular tango step danced to polka music, though this may be more popular in the West because it is slower," says Maurice. "The change will not come this year, though. In New York they started the tango about five years ago, and they are crazier about it now than ever. In fact, they speed it up all the time, though they are still far from attaining the fast gait of the Parisians when on the ballroom floor. The tango has never really been seen here. As it is danced in Buenos Ayres, it is magnificent; slightly suggestive, perhaps, but nevertheless beautiful. The Parisians have been criticised for their dancing, but it was they who made the tango clean. The fox trot will be in vogue this year, but it will not last. The fox trot is not dancing. To walk eight steps, then go mad for fifteen and do it all over—that is idiocy. It is liked because there is action. The maxixe will be short-lived also, because there is too much action for the male partner."

Olive Briscoe goes to Australia next season, accompanied by her husband, George Delmore, of Delmore and Lee.

Carlos Sebastian and Dorothy Bentley reopened in vaudeville at Seattle last week. Miss Bentley, in real life Mrs. Sebastian, injured her ankle recently at the Chicago Palace.

Kitty Gordon withdrew from the Bushwick bill on Thursday, due to a severe cold. Belle Blanche came over from the Orpheum and filled the vacancy. Hope Vernon was another Bushwick substitute.

Hope Vernon has been routed practically solid for the season by Harry Evans.

Gladys Cohen Rice, daughter of John Rice and Sally Cohan, makes her vaudeville debut as a single at the Royal on Monday. Rice and Cohan will be on the same bill.

Throat trouble is given as the reason for the cancellation of Eva Tanguay's dates at the Orpheum and Colonial for this week and next. Miss Tanguay's new opening date has not yet been announced.

Douglas Fairbanks makes his first metropolitan reappearance in vaudeville at the Colonial on Monday. He will be supported in "A Regular Business Man" by Patricia Collings.

Alan Brooks, last week at the Palace in "Straightened Out," has been routed practically solid. This week he is in Montreal, with other Canadian cities to follow, while subsequent engagements in Buffalo, Hartford, Providence, and Boston are booked.

Mr. Brooks will open an Orpheum tour on Jan. 25 at Omaha.

Wilton Lackaye opens at the Hudson Theater, Union Hill, on Dec. 7.

Robert T. Haines gave Broadway a preliminary showing of his new playlet, "Two Thieves," at the Palace on Sunday.

Rosie Lloyd will open her American vaudeville tour in Providence on Monday.

"Al. Jolson" night will be celebrated at Chez Maurice on Friday evening.

Banhof and Girlie, who recently closed with "The Whirl of the World," opened a vaudeville tour at the Chicago Palace last week.

IN LONDON VARIETY

LONDON, ENGLAND (*Special*).—Jack Gilley, formerly assistant manager at the Palladium, has been selected as manager of the Holborn Empire. Mr. Gilley is very popular, not only in London, but with American vaudeville artists, who will be pleased to hear of his advancement.

Shirley Kellogg will not be in the new Hippodrome revue, "Business as Usual," which opens Nov. 14.

Maud Tiffany is being very well received in the halls.

The Two Bobs are now playing the V. T. C. tour.

H. B. Irving, appearing in Sir A. Conan Doyle's "Waterloo," is meeting with much success.

Helena Frederick, according to reports from South Africa, has scored heavily at Johannesburg. HOWARD.

OVER THE RIVER BILLS

BROOKLYN, (*Special*).—Patrons of Keith's Orpheum Theater reveled in an abundance of variety last week. The full festival bill included Mr. and Mrs. Carter De Haven, who scored in "The Masher," while Allan Dinehart held his audience with his dramatic sketch, "The Meanest Man in the World." Belle Blanche, Harry Cooper, Laddie Cliff, Maude Lambert and Ernest Hall, Fields and Lewis, Shannon and Annis, the Gleasons, the Lelands, the Alpine Troupe, and Haveman's Animals also appeared.

J. LENOX DAVE.

The Prospect offered a pleasing bill last week, with Bessie Wynn as the headliner. The bill included Morton and Glass in "Before and After"; Stepp, Goodrich and King in their rathskeller act; Ed Vinton and his dog "Buster"; Collins and Hart; Master Gabriel and company, the Stanleys, and Lucy Gillett.

BERTHA KALICH CHICAGO HIT

CHICAGO (*Special*).—Bertha Kalich carried off first honors at the Palace last week. Sam and Kitty Morton were favorites, Cantor and Lee made a hit, and Fred and Adele Astaire moved up from position one to three. They are young entertainers of pleasing personalities.

Mercedes with Mlle. Stantone repeated with success at the Majestic. Jack Tate in "Motoring" was well received. Harrison Brockbank in "The Drummer of the 78th," went strongly. "The Girl from Milwaukee" was a favorite, and John Hyams and Leila McIntyre appeared. A. C. WILKIE.

EVA TANGUAY IN LEGAL LIMELIGHT

Arthur Klein's suit against Eva Tanguay, asking $15,000 for alleged breach of contract, came before the Supreme Court last Thursday. Mr. Klein charges that Miss Tanguay ousted him from the management of her company, despite a contract. The case has been settled out of court, it is said.

The Appellate Court last week in Chicago affirmed a judgment of $2,000 against Lew Fields, obtained by Miss Tanguay in the Municipal Court. By a contract signed in New York in September, 1912, she was to receive $2,000 a week. Ten days after the play appeared she left the company. Fields refused to pay her.

COMING HEADLINERS

Week of Nov. 30.—*Palace*, Arnold Daly and company; *Victoria*, Cross and Josephine, Lillian Shaw, Adele Ritchie; *Colonial*, Fannie Brice, Douglas Fairbanks and company; *Alhambra*, Emma Carus; *Royal*, Kitty Gordon and company; *Orpheum*, Evelyn Nesbit Thaw, Valerie Bergere and company; *Bushwick*, "Society Buds"; *Prospect*, Fox and Dolly.

Week of Dec. 7.—*Victoria*, "The Slave Ship," Josephine Davis; *Colonial*, Ethel Barrymore and company; *Alhambra*, Belle Blanche, Allan Dinehart and company; *Royal*, Ball and West; *Orpheum*, Lyons Franklyn, Conroy and La Maire; *Bushwick*, Rosie Lloyd, Blanche Ring and company; *Prospect*, Emma Carus.

EVA TANGUAY SETTLES KLEIN SUIT; IN THE REALM OF VAUDEVILLE

Kitty Gordon Hears from Her Husband on the Firing Line—Polaire's Maid Killed in Battle

BY WALTER J. KINGSLEY.

MISS LUCY GILLETT,
"The Lady from Delf," Offers a Dainty and Striking Juggling Turn.

ARTHUR KLEIN has accepted $5,000 cash in settlement of his claim against Eva Tanguay for a share of the profits of her road tour, of which he was manager in the early stages.

La Milo, the English poseuse, will play big time generally as a result of her hit at the Palace. Though she poses in the airy nothing of a white varnish, both Inspector Dwyer and Anthony Comstock indorsed the act as artistic and inoffensive. As a matter of fact, La Milo is a past mistress of showmanship and so contrives her act that it is diabolically interesting without being in the least unseemly.

George Hanlon, of the famous Hanlon Brothers, has quit vaudeville for motion pictures. His first feature is the five-reel "Fantasma," made in the Edison studios from his scenario and under his direct supervision. Meanwhile Frederick and William Hanlon are scoring a consistent success in "Their Haunted Hotel" act over the Keith time.

Great is vaudeville when a big musical show like "Mind Your Step" draws its entire cast from the two-a-day. The Castles learned to appreciate good acting when on the Keith time.

A sensational kriegspiel, or war play game, is shortly to be shown in vaudeville. It is operated by electricity and is said to be exciting.

Armand Dumont, an acrobatic clown who has played the Keith time, is now serving with the French colors in Flanders. The English newspapers report that he greatly entertained Generals French and Joffre with the aid of other performers in the ranks by an impromptu show given in a Flemish barn.

Polaire's maid, who accompanied her to this country, was killed near Verdun last month while on Red Cross duty.

Maurice and Walton, now dancing at the Palace, will shortly make a flying visit to Ottawa to dance at the Vice Regal Lodge for the Governor-General and his family at a house party. Maurice and Walton danced for King George and Queen Mary last Summer at Buckingham Palace, and since then they have been in constant demand by highly placed personages.

Edna May has promised that, if the war continues until next Fall, she will come to this country for a month at the Palace and a tour of three months in Keith vaudeville.

Ina Claire will not play any vaudeville dates. Her price is too high, clever as she is.

Big-time vaudeville is patiently waiting for the new dancing act now being staged by Mrs. E. B. Alsop, the youthful bride of the octogenarian millionaire manufacturer of Washington, D. C., who, after providing $5,000 for the production, now threatens to enjoin his better half from entering the two-a-day. Meanwhile Mrs. Alsop is rehearsing day and night new society dances assisted by Anthony J. Tarantino, of Rector's, and Douglass Luckhurst, of the Hotel Plaza, who will be her partners when she makes her debut. Ned Wayburn has been engaged to supervise the final rehearsals. An early opening at the Palace Theater is contemplated.

Mrs. Alsop is twenty-one, tall, very blonde and lissome. As Fifi Hill, the belle of Atlanta, Ga., she won the heart of the eighty-year-old E. B. Alsop, of Washington, and after a short courtship they were married. Shortly after the honeymoon the pair separated, and Mrs. Alsop is now asking the courts for an annulment of her marriage on the ground that she was a minor when it was contracted. Mrs. Alsop's debut in big time is eagerly awaited.

Kitty Gordon has received a letter from her husband, Captain Beresford, who is at the front with General Smith-Dorrien, saying that he had never appreciated the comforts of every-day life until he had experienced war. "The humblest dresser with a small time act has a bed of roses compared to the existence of even the luckiest soldier," he writes. "It's a case of clenching the teeth and going through with it, no matter what happens. After a day or two in action, one realizes everything that can happen and doesn't give a damn other than to maintain one's morale and personal honor. As for life itself, that's the cheapest thing hereabouts. Tell that pleasant doorman at the Palace Theater that I will bring him a Prussian helmet after the bally fuss is over." Miss Gordon is at the Alhambra this week.

Louise Alexander, prettiest of society dancers, is seeking a partner. She is on the track of a young man who is both a gentleman and a crack hoofer. She complains that fancy steppers are loafers and that refined youths have two left feet. "Why is it," she demands, "that the blend of well-bred man and a good dancer is so rare?" Certainly, Louise is entitled to the best. After watching the male hoofers who need housebreaking, it is evident that she has reason for her plaint.

Peace Note: Joseph Schenck and Nellie Revelle were seen dining at Rector's. Joe admits that half of it is true and Nellie confirms the other half.

Maud Earl offered her new single act at the Fifth Avenue Theater during the first three days of the present week.

The Three Leightons made their first appearance in Greater New York at the Palace on Monday. They offer a comedy, "The Party of the Second Part," and Alf T. Wilton directs the tour.

B. F. Keith's Circuit of Theatres

E. F. ALBEE, General Manager

For Booking, address S. K. HODGDON, Palace Theatre Bldg., New York City

The Orpheum Circuit of Theatres

MARTIN BECK, General Manager

For Booking, address FRANK VINCENT, Palace Theatre Bldg., New York City

NEW VAUDEVILLE CLUB

ALBANY, N. Y. (*Special*).—The American Vaudeville Artists, Inc., with principal office in New York city, filed articles of incorporation with the Secretary of State on Nov. 10. The corporation is formed for the mutual protection of its members, to legally procure equitable contracts between managers and vaudeville performers, as well as to keep faith with each other not to use the whole or parts of acts, sketches or material belonging to another artist, without his permission or that of the originator or owner.

The incorporators are Bert Leslie, Frank Conroy, George Lemaire, James J. Morton, Lew Hearn, John R. Gordon, Joe Welch, and W. H. Macart, all of New York city.

The new organization is the successor to the old Vaudeville Comedy Club.

GEORGE W. HEARN.

Arthur Hammerstein to-day assumed the management of the Lexington Avenue Opera House. He will present split week vaudeville.

Peter Mack has charge of the Gus Sun booking department.

Louise and Grete Brunaelle, who are assisted by Harry Stevens, have been routed to May by Harry Weber.

VAUDEVILLE DATES

The current week is understood where no date is given. *Dates A head must be received by Friday for the next issue.*

ABARBANELL, Lisa: Orph., New Orleans.
"ACT Beautiful"; Orph., Lincoln; Orph., Kansas City, 29-Dec. 5.
ADAIR and Adair: Orph., Salt Lake City 29-Dec. 5.
ADELAIDE and Hughes: Marryland, Baltn.; Grand, Syracuse, Dec. 7-12.
ADLER and Arlina: Victoria, N.Y.C.; Royal, N.Y.C., 30-Dec. 5; Keith's, Prov., 7-12.
"AERIAL Buds": Royal, N.Y.C.; Keith's, Prov., 30-Dec. 5; Bushwick, B'klyn, 7-12.
AHEARN, Charles, Troupe: Orph., Denver; Orph., Lincoln, 29-Dec. 5.
AJAX and Emily: Lyric, Richmond, 30-Dec. 5.
ALCO Trio: Orph., Salt Lake City, 29-Dec. 5.
ALEXANDER and Scott: Orph., Lincoln; Orph., Kansas City, 29-Dec. 5.
ALEXANDER Brothers: Orph., Winnipeg.
ALICE'S Lady Pets: Prospect, B'klyn; Royal, N.Y.C., 30-Dec. 5.
ALLEN, Minnie: Orph., Portland.
ALPINE Troupe: Alhambra, N.Y.C., 30-Dec. 5.
ALTHEA Twins: Victoria, N.Y.C.
AMERICAN Dancers, Six: Orph., Lincoln; Orph., Omaha, 29-Dec. 5.
ARDATH, Fred J., Co.: Keith's, Wash., 30-Dec. 5; Keith's, Phila., 7-12.
ARDELL, Franklin, Co.: Victoria, N.Y.C.
ARNAUT Brothers: Bushwick, B'klyn; Royal, N.Y.C., 30-Dec. 5; Grand, Pittsburgh, 7-12.
ASAHI Troupe: Orph., Frisco; Orph., Oakland, 29-Dec. 5.
ASHLEY and Canfield: Orph., Salt Lake City; Orph., Denver, 29-Dec. 5.
ASORIA, Mlle., Co.: Columbia, St. Louis; Orph., Memphis, 29-Dec. 5.
ASTAIRES, The: Columbia, St. Louis, 29-Dec. 5.
AUBREY and Rich: Colonial, Erie, Pa., Dec. 7-12.
AUSTRALIAN Woodchoppers: Keith's, Columbus; Hipp., Cleveland, 30-Dec. 5; Columbia, Grand Rapids, 7-12.
AVON Comedy Four: Orph., Duluth; Orph., Winnipeg, 29-Dec. 5.
BAGONGHI Sliding Act: Keith's, Prov.; Shea's, Buffalo, Dec. 7-12.
BAKER, Belle: Temple, Rochester; Keith's, Cleve., 30-Dec. 5; Orph., Montreal, Can., 7-12.
BAKER, Ward: Shea's, Buffalo; Shea's, Toronto, 30-Dec. 5; Temple, Detroit, 7-12.
BALL and West: Royal, N.Y.C., Dec. 7-12.
BALL, Fenier: Keith's, Phila.; Victoria, N.Y.C., 30-Dec. 5.
BALL, Ray E.: Orph., Des Moines; Orph., Omaha, 29-Dec. 5.
BANKOFF and Girlie: Maj., Milwaukee; Columbia, St. Louis, 29-Dec. 5.
BAPTISTE and Franconi: Keith's, Toledo; Hipp., Cleveland, 30-Dec. 5.
BARNARD and Aggar: Victoria, N.Y.C., 30-Dec. 5.
BARNES, Stuart: Orph., New Orleans.
BARRAT, Arthur Co.: Keith's, Phila., 30-Dec. 5.
BARRY and Wolford: Orph., Portland; Orph., Oakland, 29-Dec. 5.
BARRY, Mr. and Mrs. J.: Orph., Minneapolis; Orph., Duluth, 29-Dec. 5.
BARRYMORE, Ethel: Keith's, Wash.; Keith's, Phila., 30-Dec. 5; Colonial, N.Y.C., 7-12.
BARTON and Lorens: Pull's, Hartford, Hudson, Union Hill, N. J., Dec. 7-12.
BARTON, Sam: Dominion, Ottawa; Orph., Montreal, 30-Dec. 5.
BAXTER, Sid: Prospect, B'klyn.
BAYES, Nora: Columbia, St. Louis, 29-Dec. 5.
"BEAUTIES, The": Orph., Kansas City; Orph., Omaha, 29-Dec. 5.
BELL Family: Orph., Omaha; Orph., Winnipeg, 29-Dec. 5; Hipp., Cleveland, 7-12.
BENDIX Players: Orph., Los Angeles.
BENTON, Prosser Co.: Orph., Seattle; Orph., Portland, 29-Dec. 5.
BERESFORD, Harry, Co.: Columbia, Grand Rapids.
BERGEN, Alfred: Orph., Seattle; Orph., Portland, 29-Dec. 5.
BERGER, Edgar: Keith's, Louisville, 30-Dec. 5.
BERNARD, Valerie Co.: Colonial, N.Y.C.; Orph., B'klyn, 30-Dec. 5.
BERRO, Bixby: Keith's, Prov., Dec. 7-12.
BERRIMS, The: Lyric, Richmond, 28-29; Colonial, Norfolk, 30-31.
BICKEL and Watson: Columbia, St. Louis; Orph., Memphis, 29-Dec. 5.
BIG City Four: Avenue B, St. Louis, 27-Dec. 5; Grand, Evansville, 7-12.
Variation, Four Roses, Family, La Fayette, Ind.
BIMM and Bart: Orph., Sioux City; Orph., St. Paul, 29-Dec. 5.
BLANCHE, Belle: Shubert, Utica, 30-Dec. 5; Gotham, N.Y.C., 7-12.
BLONDY'S, Three: Temple, Rochester.
BOGANNY, Troupe: Proctor, B'klyn, 30-Dec. 5; Orph., B'klyn, 7-12.
BOLAND and Hale: Orph., Sioux City; Orph., St. Paul, 29-Dec. 5.
BOND and Casson: Hudson, Union Hill, N. J., Dec. 7-12.
BOWERS, Five, W. Co.; Orph., Minneapolis, 30-Dec. 5.
BRACEY, Bevan: Keith's, Prov.
BRADY, The: Orph., Montreal, Can.; Dominion, Ottawa, 30-Dec. 5.
BRENNE, Harry: Keith's, Indianapolis; Keith's, Cin., 30-Dec. 5; Grand, Evansville, 7-12.
BRIANT: Bushwick, B'klyn.
BRICE, Fannie: Colonial, N.Y.C., 30-Dec. 5.
"BRIDE Shop": Shea's, Toronto; Temple, Detroit, 30-Dec. 5; Temple, Rochester, 7-12.
BRONSON and Baldwin: Temple, Rochester; Temple, Detroit, 30-Dec. 5; Keith's, Cleve., 7-12.
BROOKS, Alan, Co.; Orph., Montreal, 29; Dominion, Ottawa, 30-Dec. 5.
BROOKS and Bowen: Keith's, Prov., Keith's, Phila., 30-Dec. 5; Keith's, Wash., 7-12.
BROWN and Dolly: Orph., B'klyn.
BROWN and Rochelle: Orph., Seattle, 29-Dec. 5; Orph., Portland, 7-12.
BROWN, Harvey & F., Co.: Maryland, Balto., 30-Dec. 5.
BRUCE, Peris and Lorry: Keith's, Boston; Colonial, N.Y.C., 30-Dec. 5; Orph., B'klyn, 7-12.
BRUCE, Daniel, Co.: Keith's, Indianapolis, 30-Dec. 5.
BRUNELL, Gussie, Co.: Keith's, Indianapolis, 30-Dec. 5; Pull's, Scranton, 7-12.
BUDD and Clare: Bijou, Bessemer, 30-Dec. 5; Victoria, Charleston, S. C., 7-12.
BURKHART and White: Orph., Des Moines; Orph., Omaha, 29-Dec. 5.
BURMAN and Irwin: Victoria, N.Y.C., 30-Dec. 5; Keith's, Phila., 7-12.

The issue of December 16th will be the

Christmas Vaudeville Number

OF

The Dramatic Mirror

Many unusual features to interest you
The best in Vaudeville represented
in its advertising columns

HOW ABOUT YOU? RATES ON APPLICATION

tory, Stockton, 25, 26; Yosemite, San Jose, 27, 28.
BURNS and Fulton: Palace, Chgo.; Hipp., Cleveland, 30-Dec. 5.
BURR and Hope: Temple, Hamilton; Keith's, Phila., 30-Dec. 5; Lyric, Richmond, 7-9; Colonial, Norfolk, 10-12.
BURT, Harriet: Grand, Syracuse, 30-Dec. 5.
BUSH, Frank: Colonial, Erie, Pa., Dec. 7-12.
BUSSY'S Dogs: Colonial, Norfolk, 22-25; Lyric, Richmond, 26-28.
BYAL and Earle: Keith's, Phila.
CAMERON and Bonnie Gaylord: Alhambra, N.Y.C.
CAMERON Sisters: Temple, Rochester; Keith's, Boston, 30-Dec. 5.
CAMPBELL Misses: Temple, Detroit; Temple, Rochester, 30-Dec. 5; Temple, Hamilton, 7-12.
CANSINOS: Hudson, Union Hill, N. J.
CANTOR and Lee: Columbia, Grand Rapids; Maj., Milwaukee, 29-Dec. 5.
CARDO and Noll: Temple, Detroit, 30-Dec. 5; Temple, Rochester, 7-12.
CARLOS Brothers: Orph., Des Moines.
CARLTON, Violet: Orph., Harrisburg.
CARR, Eddie: Victoria, Charleston; Bijou, Savannah, 26-28.
CARRERA, Liane, Co.: Orph., New Orleans; Orph., Birmingham, Dec. 7-12.
CARTMELL and Harris: Orph., Oakland; Orph., 'Frisco., 29-Dec. 5.
CARUS, Emma and Randall: Poli's, Scranton; Alhambra, N.Y.C., 29-Dec. 5; Prospect, B'klyn, 7-12.
CARR, Charles: Shea's, Toronto, 30-Dec. 5.
CAUPOLICAN, Chief: Orph., Salt Lake City, 29-Dec. 5.
"CELLULOID Bars": Keith's, Cinti.; Keith's, Columbus, 30-Dec. 5.
CERVO: Maj., Milwaukee.
CHADWICK Trio: Victoria, N. Y.C., 22-Dec. 5.
CHANDLER, Anna: Orph., Des Moines; Orph., Sioux City 29-Dec. 5.
CHEF, Musical: Hudson, Union Hill, N. J.
CHERRYROSE'S Manchurians: Temple, Rochester.
CHING Ling Foo Co.: Victoria, N.Y.C.
CHRETIENNE and Louisette: Keith's, Boston; Keith's, Prov., 30-Dec. 5; Alhambra, N.Y.C., 7-12.
CHUNG Hwa Four: Maryland, Balto., Dec. 7-12.
CLARK and McCullough: Grand, Syracuse, 30-Dec. 5.
CLARK and Verdi: Orph., Memphis; Orph., New Orleans, 29-Dec. 5.
CLARK, Bert, and Mabel Hamilton: Orph., B'klyn; Keith's, Prov., 30-Dec. 5.
CLAUDE, Toby, Co.: Colonial, N.Y.C.
CLAUDIUS and Scarlet: Maryland, Balto., Dec. 7-12.
CLAYTON, Bessie: Palace, N. Y.C.
CLIFF, Laddie: Royal, N.Y.C.; Keith's, Wash., 30-Dec. 5.
CLINTONS, Novelty: Orph., Jacksonville; Orph., Tampa, 30-Dec. 5; Orph., Birmingham, 7-12.
COGHLAN, Gertrude, Co.: Victory, Stockton, 25, 26; Yosemite, San Jose, 27, 28.
COLE and Denahy: Orph., Omaha; Orph., Sioux City, 29-Dec. 5.
COLE, Russell and Davis: Orph., Birmingham.
COLLINS and Hart: Orph., Birmingham; Forsythe, Atlanta, 30-Dec. 5.
COLLINS, Lottie: Orph., Birmingham; Forsythe, Atlanta, 30-Dec. 5.
"COLONIAL Days": Keith's, Boston, Dec. 7-12.
COMFORT and King: Hipp., Cleveland; Keith's, Toledo, 30-Dec. 5; Keith's, Columbus, 7-12.
CONNELLY and Weinrich: Maryland, Balto.; Orph., Harrisburg, Pa., 30-Dec. 5; Shubert's, Utica, N. Y., 7-12.
CONROY and Lemaire: Keith's, Wash.; Alhambra, N.Y.C., 30-Dec. 5; Orph., B'klyn, 7-12.
CONROY and Models: Bijou, Savannah, 23-25; Victoria, Charleston, 26-28; Colonial, Norfolk, 30-Dec. 2; Lyric, Richmond, 7-9.
COOPER, Jos and Lew: Orph., Salt Lake City; Orph., Denver, 29-Dec. 5.
CORBETT, Sheppard and Donovan: Orph., Frisco; Orph., Oakland, 29-Dec. 5.
CORELLI and Gillette: Grand, Pittsburgh, 30-Dec. 5.
CORIO and Dinus: Temple, Hamilton.
CORNELLI, Regina, Co.: Dominion, Ottawa.
CORRADINI'S Animals: Keith's, Cinti.; Keith's, Louisville, 30-Dec. 5.
CORRELLI and Gillette: Hipp., Cleveland; Keith's, Cinti., Dec. 7-12.
COSTA Troupe: Orph., Duluth; Orph., Winnipeg, 29-Dec. 5.
COURTNEY Sisters: Keith's, Wash.; Keith's, Phila., 30-Dec. 5.
COWBOY Minstrels: Palace, N. Y.C.; Orph., B'klyn, 30-Dec. 5.
CRAIG and Williamson: Forsythe, Atlanta; Orph., Jacksonville, 30-Dec. 5; Orph., Tampa, 7-12.
CRANE, Mr. and Mrs. Douglas: Orph., Des Moines; Orph., Minneapolis, 29-Dec. 5.
CREIGHTON, Bertha, Co.: Poli's, Hartford, Dec. 7-12.
CREEDY and Dayne: Maj., Chgo.; Orph., Kansas City, Dec. 6-12.
CRONIN, Morris: Orph., Salt Lake City, 29-Dec. 5.
CROSS, Wellington, and Lois Josephine: Victoria, N.Y.C., 22-Dec. 5.
CROWELL, Byrd Frost: Orph., Lincoln; Orph., Minneapolis, 29-Dec. 5.
CURTIS, Julia: Keith's, Cinti.; Keith's, Indianapolis, 30-Dec. 5; Keith's, Louisville, 7-12.
CURZON Sisters: Hipp., Cleveland, Dec. 7-12.
DALY, Arnold: Orph., St. Paul.
DAMAREST, Carl: Colonial, N. Y.C.
DANIELS and Conrad: Victoria, N.Y.C.
DANCERS, Four: Orph., St. Paul; Orph., Duluth, 29-Dec. 5.
DARRAS Brothers: Grand, Pittsburgh.
DARRELL, Emily, and Charley Conway: Royal, N.Y.C.; Shea's, Buffalo, 30-Dec. 5; Shea's, Toronto, 7-12.
DAVIS Family: Orph., Harrisburg; Shubert's, Utica, N. Y., 30-Dec. 5.
DAVIS, Josephine: Victoria, N.Y.C.
DE COE, Harry: Orph., Denver; Orph., Lincoln, 29-Dec. 5.
DE HAVEN and Nice: Orph., Seattle, 29-Dec. 5.
DE HAVEN, Mr. and Mrs.: Keith's, Prov.; Grand, Pittsburgh, 30-Dec. 5; Keith's, Cinti., 7-12.
DE LA ROSE: Grand, Pittsburgh; Keith's, Columbus, 30-Dec. 5; Bijou, Savannah, 7-9.
DE LEON'S Models: Dominion, Ottawa, Can., 30-Dec. 5.
DE MAR, Grace: Bushwick, B'klyn.
DE MICHELLE Brothers: Palace, Springfield, 30-Dec. 2; Poli's, New Haven, 3-5; Poli's, Scranton, 7-12.
DERKINS'S Animals: Shea's, Toronto; Keith's, Boston, Dec. 7-12.
DE SERRIS, Henrietta: Keith's, Phila.; Alhambra, N.Y.C., 30-Dec. 5.
DE VOY, Emmet, Co.: Poli's, Hartford, 30-Dec. 5; Keith's, Prov., 7-12.
DIAMOND and Brennan: Forsythe, Atlanta, 30-Dec. 5; Orph., Birmingham, 7-12.
DIAMOND and Virginia: Orph., Memphis; Orph., New Orleans, 29-Dec. 5.
DICKINSON, Rube: Orph., Los Angeles.
DIERO: Poli's, Scranton; Hipp., Buffalo, 30-Dec. 5.
DINEHART, Allen, Co.: Poli's, Hartford; Keith's, Boston, 30-Dec. 5; Alhambra, N.Y.C., 7-12.
DIVINOFF, Ida: Orph., Denver; Orph., Lincoln, 29-Dec. 5.
DOCKSTADER, Lew: Hudson, Union Hill, N. J.; Poli's, Hartford, 30-Dec. 5.
DONLIN, Mike, and Marty McHale: Palace, N.Y.C.
DOOLEY and Rose: Royal, N. Y.C.; Orph., B'klyn, 30-Dec. 5.
DOOLEY and Sayles: Hudson, Union Hill, N. J.; Victoria, N.Y.C., Dec. 7-12.
DORIA, Mlle.: Dominion, Ottawa; Temple, Hamilton, 30-Dec. 5; Keith's, Wash., 7-12.
DOBONTA: Victoria, Charleston, Dec. 7-9; Bijou, Savannah, 10-12.
DORR, Marie: Forsythe, Atlanta.
DOYLE and Dixon: Orph., B'klyn, 30-Dec. 5.
DOYLE, James, and Harland Dixon: Colonial, N.Y.C.
DRUMMER, The, of the 78th: Columbia, St. Louis; Orph., Memphis, 29-Dec. 5.
DUFFETT, Bruce, Co.: Keith's, Louisville, Dec. 7-12.
DUFFY and Lorenzo: Orph., Omaha; Orph., Kansas City, 29-Dec. 5.
DUNFEE, Josephine: Orph., Minneapolis; Orph., Duluth, 29-Dec. 5.
DUNMORE, Evelyn: Alhambra, N.Y.C.; Bushwick, B'klyn, 30-Dec. 5.
DUPREE and Dupree: Colonial, N.Y.C.
DUPREE, Fred: Pantages, Winnipeg, Can.; Pantages, Edmonton, 30-Dec. 5.
DURKIN, Kathryn: Orph., Kansas City.
DYER, Hubert, Co.: Orph., Oakland, 29-Dec. 5.
EADIE and Ramsden: Columbia, St. Louis; Orph., Memphis, 29-Dec. 5.
EDWARDS'S Gus, New Song Revue: Palace, Chgo.; Maj., Milwaukee, 29-Dec. 5; Keith's, Toledo, 7-12.
EL COTA: Keith's, Phila., 30-Dec. 5.
ELINORE and Williams: Grand, Syracuse, 30-Dec. 5.
ELLEN, Mary: Orph., Jacksonville.
"ELOPING": Hipp., Cleveland; Colonial, Erie, 30-Dec. 5; Orph., Montreal, 7-12.
EL RAY Sisters: Orph., Portland.
ENGLISH, Dainty, Trio: Orph., Seattle, 29-Dec. 5.
ERROLL, Bert: Keith's, Toledo; Keith's, Columbus, 30-Dec. 5; Maryland, Balto., 7-12.
EUGENE Trio: Orph., Oakland; Orph., Sacramento, 30-Dec. 1; Victory, Stockton, 2, 3; Yosemite, San Jose, 4, 5.
EVEREST'S Monkeys: Orph., Seattle; Orph., Portland, 29-Dec. 5.
FAIRBANKS, Douglas, Co.: Colonial, N.Y.C., 30-Dec. 5; Keith's, Prov., 7-12.
FARBER Girls: Maryland, Balto.
FENTON, Maria: Orph., Salt Lake City, 29-Dec. 5.
FINN and Finn: Orph., Sioux City; Orph., Minneapolis, 29-Dec. 5.
FISHER and Green: Keith's, Indianapolis; Grand, Pittsburgh, 30-Dec. 5; Keith's, Columbus, 7-12.
FITZGIBBON, Bert, Prospect, B'klyn; Royal, N.Y.C., 30-Dec. 5; Bushwick, B'klyn, 7-12.
FITZGIBBON, Marie: Maryland, Balto.
"FIXING the Furnace": Keith's, Cinti., 30-Dec. 5; Keith's, Indianapolis, 7-12.
FLANAGAN and Edwards: Orph., Montreal, Can.; Keith's, Prov., 30-Dec. 5.
FOGARTY, Frank: Keith's, Cinti.; Keith's, Louisville, 30-Dec. 5.
FORD and Hewitt: Keith's, Boston.
FORD and Truly: Hudson, Union Hill, N. J., 30-Dec. 5.
FORD, Bertie: Orph., Seattle; Orph., Portland, 29-Dec. 5.
FORD, Max and Mabel: Forsythe, Atlanta; Keith's, Louisville, Dec. 7-12.
FOX and Dolly: Bushwick, B'klyn; Prospect, B'klyn, 30-Dec. 5; Keith's, Wash., 7-12.
FOX and Ward: Colonial, Norfolk, 30-Dec. 2; Lyric, Richmond, 3-5.
FOY, Eddie, Co.: Keith's, Phila.
FRANKLIN, Irene, and Bert Green: Colonial, N.Y.C.; Orph., B'klyn, Dec. 7-12.
FRENCH and His: Bushwick, B'klyn; Keith's, Wash., 30-Dec. 5.
FRIGANZA, Trixie: Hipp., Cleveland, 30-Dec. 5; Keith's, Indianapolis, 7-12.
GABBIEL Master, Co.: Maryland, Balto.
GALLAGHER and Carlin: Maryland, Balto., 30-Dec. 5.
GALLOWAY, Louise, Co.: Grand, Pittsburgh, Dec. 7-12.
GARDINER Trio: Lyric, Richmond, 22-25; Colonial, Norfolk, 26-28; Garrick, Wilmington, 30-Dec. 5; Temple, Detroit, 7-12.
GARDNER, Jack: Temple, Detroit, 30-Dec. 5; Temple, Rochester, 7-12.
GASCOIGNE, Cleo: Orph., Lincoln.
GENE and Arthur: Victoria, Charleston, 26-28; Orph., Jacksonville, 30-Dec. 5; Orph., Tampa, 7-12.
GENEE, Adeline, Co.: Maj., Chgo.
GEORGE, Edwin: Bijou, Savannah, 23-25; Victoria, Charleston, 26-28; Orph., Harrisburg, 30-Dec. 5.
GEORGE, Jack: Orph., Tampa, Fla., 23-Dec. 5; Victoria, Charleston, 7-9; Bijou, Savannah, 10-12.
GERRI and Delaney: Keith's, Cinti., 30-Dec. 5; Keith's, Indianapolis, 7-12.
GERGEN, Edgar: Keith's, Cinti., Dec. 7-12.
GIBSON and Dyso: Bijou, Savannah, 30-Dec. 2; Victoria, Charleston, 3-5.
GILLETTE, Lucy, Victoria, N. Y.C.; Poli's, Hartford, 30-Dec. 5; Keith's, Prov., 7-12.
GILLINGWATER, Claude: Orph., Salt Lake City; Orph., Denver, 29-Dec. 5.
GILMORE and Castle: Colonial, Norfolk, Dec. 7-9; Lyric, Richmond, 10-12.
"GIRL from Milwaukee": Columbia, Grand Rapids.
GLADIATORS, The: Royal, N. Y.C.
GLASER, Vaughn, Co.: Temple, Detroit, Dec. 7-12.
GLEASON and Houlihan: Alhambra, N.Y.C.; Keith's, Phila., 30-Dec. 5.
GOLDEN, Claude: Orph., Los Angeles, 23-Dec. 5.
GOLDEN, Morris: Orph., Montreal, Can., 30-Dec. 5; Dominion, Ottawa, 7-12.
GORDON and Rica: Temple, Detroit, 30-Dec. 5; Temple, Rochester, 7-12.
GORDON, Kitty: Alhambra, N.Y.C.; Royal, N.Y.C., 30-Dec. 5; Keith's, Wash., 7-12.
GORMLEY and Caffery: Orph., St. Paul; Orph., Duluth, 29-Dec. 5.
GOULD and Ashtyn: Colonial, N.Y.C.; Maryland, Balto., 30-Dec. 5; Poli's, Scranton, 7-12.
GOULDING, The: Orph., Sioux City, 29-Dec. 5.
GRANT and Hoag: Orph., Sioux City, 29-Dec. 5.
GRAPEWIN, Chas., and Co.: Orph., Kansas City, 29-Dec. 5.
GRAZERS, The: Orph., Kansas City; Orph., Omaha, 29-Dec. 5.
"GREEN Beetle, The": Poli's, Scranton; Maryland, Balto., 30-Dec. 5; Keith's, Prov., 7-12.
GROVER and Richards: Orph., Seattle, 29-Dec. 5.
HABER, Eleanor, Co.: Orph., St. Paul, 29-Dec. 5.
HAL and Francis: Orph., Winnipeg.
HALLAN and Hunter: Garrick, Wilmington, 30-Dec. 5.
HALL, Billy Swede: Orph., Salt Lake City; Orph., Denver, 29-Dec. 5.
HALPERIN, Nan: Colonial, N.Y.C., Dec. 7-12.
HANLON Brothers: Orph., B'klyn.
HARRIS and Manzon: Keith's, Boston; Poli's, Hartford, Dec. 7-12.
HART, Marie and Billy: Orph., Minneapolis; Orph., Duluth, 29-Dec. 5.

ARTHUR GRACE
McWATTERS and TYSON
IN THEIR 1914 REVUE
Direction . . . . M. S. BENTHAM

FRANKLYN ARDELL

Presenting "The Suffragette"
IN VAUDEVILLE Direction Harry Fitzgerald

JAMES ELEANOR
McCORMACK & IRVING
"BETWEEN DECKS"
By THOMAS J. GRAY
Direction EDWARD S. KELLER

RAY SAMUELS
The Blue Streak of Vaudeville
Booked Solid United Time

MABEL FRENYEAR
FEATURED
in Wm. A. Brady's Princess Theatre Success
IT CAN BE DONE

BONITA
BACK HOME
After Two Successful Years Abroad
IN VAUDEVILLE

ALICE LLOYD
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"The Bernhardt of Song"
IN VAUDEVILLE Direction Edward S. Keller

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"THE CHEER UP GIRL"
The Season's Daintiest Hit
DIRECTION ALF. T. WILTON

VAUDEVILLE'S MOST BEAUTIFUL POSING ACT
Mme. HENRIETTE DE SERRIS
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RENA SANTOS
The Girl with the Big Voice

ERNEST MARJORIE
ANDERSON and BURT
In Vaudeville for the Season
Booked Solid Direction Jos. M. Schenck

HARTMAN and Vesdy: Keith's, Indianapolis.
HAWKINS, Lew: Columbia, St. Louis, 29-Dec. 5.
HAWLEY, E. F., Co.: Victoria, N.Y.C., 30-Dec. 5.
HAWTHORNE and Inglis: Orph., B'klyn; Orph., Harrisburg, 30-Dec. 5; Keith's, Wash., 7-12.
HAYES, Rose White: Orph., Winnipeg.
HERBERT and Boyle: Prospect, B'klyn; Colonial, N.Y.C., 30-Dec. 5.
HERBERT, Maj., Milwaukee, 29-Dec. 5.
HAYWARD-Stafford Co.: Orph., Minneapolis; Orph., Omaha, 29-Dec 6; Palace, Chgo., 7-12.
HELEN, Baby; Temple, Detroit, 30-Dec. 5; Shea's, Buffalo, 7-12.
HENNINGS, J. and W.: Shea's, Buffalo; Shea's, Toronto, 30-Dec. 5; Temple, Detroit, 7-12.
HERRYS, Flying: Poli's, Springfield.
HERLEIN, Lillian: Orph., Memphis; Orph., New Orleans, 29-Dec. 6.
HICKEY Brothers, Three: Orph., Minneapolis; Orph., Des Moines, 29-Dec. 5.
HILTON and Roberts: Lyric, Richmond, 23-28; Colonial, Norfolk, 30-Dec. 5.
HOEY and Lee: Keith's, Prov., 7-12.
HOFFMAN, Gertrude: Orph., Oakland; Orph., Los Angeles, 29-Dec. 5.
HOLMAN, Harry, Co.: Orph., Peoria, 22-28; Gaiety, Galesburg, 29-29; Empire, Rock Island, 30-Dec. 2; Hipp., Keokuk, Ia., 3-5; Garrick, Burlington, 7-9; Bijou, Quincy, Ill., 10-12.
HOLMES and Buchanan: Prospect, B'klyn.
HOPKINS Sisters: Shea's, Toronto; Orph., Montreal, 30-Dec. 5; Dominion, Ottawa, 7-12.
HORLICK Troupe: Hipp., Cleveland, 30-Dec. 5; Royal, N.Y., 7-12.
HOUDINI, Harry: Bushwick, B'klyn; Keith's, Wash., 30-Dec. 5; Keith's, Phila., 7-12.
HOWARD, Charles, Co.: Victory, Stockton, 23-28; Yosemite, San Jose, 27-28; Orph., Frisco, 30-Dec. 6.
HOWARD, Great: Hudson, Union Hill, N. J.; Garrick, Wilmington, Del., Dec. 7-12.
HOWARD, Joseph, and Mabie McCrea: Palace, N.Y.C.; Alhambra, N.Y.C., 30-Dec. 5.
HOWARD'S Animals: Shea's, Buffalo, 30-Dec. 5; Shea's, Toronto, 7-12.
HUGHES, Mrs. Gene: Keith's, Toledo; Keith's, Columbus, 30-Dec. 5; Maryland, Balto., 7-12.
HUNTING and Francis: Orph., Frisco; Orph., Sacramento, 30-Dec. 1; Victory, Stockton, 2-5; Yosemite, San Jose, 6-8.
HUNTING, L. and M.: Keith's, Phila., Dec. 7-12.
HURST, Brandon, Co.: Orph., B'klyn; Prospect, B'klyn, 30-Dec. 5; Keith's, Wash., 7-12.
HUSSARS, Nine White: Orph., Winnipeg.
HUSSEY and Boyle: Prospect, B'klyn; Colonial, N.Y.C., 30-Dec.
HUSTON-Whipple Co.: Victoria, Charleston, Dec. 3-5; Orph., Jacksonville, 7-12.
HYAMS and McIntyre: Keith's, Louisville, 30-Dec. 5.
HYGI, Lona: Victoria, N.Y.C., Dec. 7-12.
HYMACK: Temple, Detroit; Temple, Rochester, 30-Dec. 5.
IMHOFF, Conn and Corinne: Orph., Portland; Orph., Oakland, 30-Dec. 5.
IRMEN, D.: Orph., Kansas City; Orph., Des Moines, 29-Dec. 5.
JACK and Foris: Orph., Oakland, 29-Dec. 5.
JACKSON, Joe: Orph., Birmingham, Dec. 7-12.
JACOBS'S Dogs: Keith's, Phila.; Bijou, Savannah, 30-Dec. 2; Orph., Jacksonville, 7-12.
JARROW: Keith's, Louisville; Colonial, Erie, 30-Dec. 5; Grand, Pittsburgh, 7-12.
JARVIS and Harrison: Palace, Springfield, Mass., Dec. 7-12.
JEFFERSON, Joseph: Orph., Los Angeles, 22-Dec. 5.
JOHNSON and Wells: Keith's, Prov., 30-Dec. 5.
JOHNSTON, Johnny, Co.: Orph., Portland.
JOHNSTON, Mabel: Orph., Frisco, 29-Dec. 5.
JOMELLI, Miss Jeanne; Columbia, St. Louis; Orph., Memphis, 29-Dec. 5.
JONES and Sylvester: Columbia, St. Louis.
JULIET: Orph., Birmingham, 30-Dec. 5; Forsythe, Atlanta, 7-12.
KALMER and Brown: Orph., Salt Lake City; Orph., Denver, 29-Dec. 5.
KAUFMAN Brothers: Maj., Chgo.
KEELER, Mason, Co.: Shubert's, Utica; Colonial, N.Y.C., 30-Dec. 5.
KERNAN, Frank, Co.: Grand, Syracuse.
KINGSTON and Ebner: Maj., Milwaukee; Columbia, St. Louis, 29-Dec. 5.
KIRK and Fogarty: Orph., Jacksonville, Dec. 7-12.
KIRK, Hasel, Trio: Grand, Syracuse.
KOLB and Harland: Orph., Winnipeg, 29-Dec. 5; Orph., Seattle, 7-12.
KORNAU, Fred: Orph., New Orleans.
KELLY and Gallia: Orph., Jacksonville; Orph., Tampa, 30-Dec. 5; Forsythe, Atlanta, 7-12.
KELLY, Andrew: Orph., Montreal; Dominion, Ottawa, 30-Dec. 5.
KELLY, Walter C.: Victoria, N.Y.C.
KENO and Mayne: Colonial, Erie, 30-Dec. 5; Orph., Montreal, 7-12.
KRAMER, Jos., Co.: Lyric, Richmond, 30-Dec. 2; Colonial, Norfolk, 3-5.
KRAMER'S, The: Grand, Syracuse; Columbia, Grand Rapids, 30-Dec. 5; Keith's, Toledo, 7-12.
KREMKA Brothers: Orph., Montreal; Gay., Dec. 7-12.
KRONOLD Hans: Orph., Lincoln; Orph., Kansas City, 29-Dec. 5.
KURTIS'S Roosters: Alhambra, N.Y.C.; Prospect, B'klyn, 30-Dec. 5; Keith's, Prov., 7-12.
LACKAYE, Wilton, Co.: Hudson, Union Hill, N. J., Dec. 7-12.
LA GRANDALL: Lyric, Richmond, Dec. 10-12.
LA FRANCE and Bruce: Orph., Duluth.
"LA GRACIOSA": Victoria, N.Y.C.
LAKE, William, Co.: Bijou, Savannah, 30-Dec. 2; Victoria, Charleston, 3-5.
LA KREMOLINA and Darras Brothers: Keith's, Toledo, 30-Dec. 5.
LAI Mon Kim: Palace, Chgo.; Columbia, St. Louis, 29-Dec. 5.
LAMBERTI: Colonial, Erie, 30-Dec. 5.
LA MILO: Palace, N.Y.C.
LANE and O'Donnell: Shea's, Toronto; Keith's, Boston, 30-Dec. 5; Royal, N.Y.C., 7-12.
LANGDONS, The: Shubert's, Utica; Shea's, Buffalo, 30-Dec.; Shea's, Toronto, 7-12.
LA RUE Grace Orph., B'klyn; Maryland, Balto., 30-Dec. 5.
LARKY'S New Act: Orph., B'klyn; Royal, N.Y.C., 30-Dec. 5.
"LAWN Party": Dominion, Ottawa; Temple, Hamilton, 30-Dec. 5.
LEANDER and Cordova: Garrick, Wilmington, 30-Dec. 5.
LEE and Cranston: Maj., Chgo.
LEHAR, Franz; Colonial, Norfolk, Dec. 7-9; Lyric, Richmond, 10-12.
LEON, Great, Co.: Keith's, Phila.
LEONARD and Russell: Keith's, Toledo; Keith's, Columbus, 30-Dec. 5; Grand, Pittsburgh, 7-12.
LESLIE, Bert; Keith's, Columbus; Columbia, Grand Rapids, 30-Dec. 5; Temple, Detroit, 7-12.
LESTER, Harry B.: Bijou, Savannah, 23-28; Victoria, Charleston, 30-Dec. 2; Colonial, Norfolk, 3-5.
LEWIS and Russell: Orph., Seattle; Orph., Portland, 30-Dec. 5.
LEWIS, W. Harry, Quintette: Orph., Memphis; Orph., New Orleans, 29-Dec. 5.
LIBBY and Barnes: Victory, Stockton, 23-28; Yosemite, San Jose, 27-28.
LIND, Homer: Forsythe, Atlanta, 7-12.
LIPINSKY'S Dogs: Orph., B'klyn; Grand, Pittsburgh, 30-Dec. 5; Keith's, Cincinnati, 7-12.
LLOYD, Rosie: Keith's, Prov., 30-Dec. 5; Bushwick, B'klyn, 7-12.
LOCKETT and Waldron: Orph., Salt Lake City; Orph., Denver, 29-Dec. 5.
LOHSE and Sterling: Bijou, Savannah, 23-28; Victoria, Charleston, 30-Dec. 2; Orph., Birmingham, 30-Dec. 5.
"LONESOME Ladies": Keith's, Boston.
LORRAINES and Dudley: Keith's, Phila.
LORETTA Twins: Maryland, Balto., 30-Dec. 5; Temple, Detroit, 7-12.
LOYAL, Sylvia, Co.: Keith's, Wash.; Poli's, Scranton, Dec. 7-12.
LUCCA, Luciana: Garrick, Wilmington; Poli's, Hartford, 30-Dec. 5; Poli's, Scranton, 7-12.
LUCILLE and Mila: Cockle: Colonial, N.Y.C.
LYDELL, Rogers and Lydell: Orph., Salt Lake City, 29-Dec. 5.
LYONS and Yosco: Colonial, Norfolk, 23-25; Lyric, Richmond, 26-28; Maryland, Balto., 30-Dec. 5.
LYRES, Three: Temple, Hamilton; Shubert's, Utica, N.Y., 30-Dec. 5; Keith's, Boston, 7-12.
LYTTON, Le Roy, Co.: Keith's, Prov.; Maryland, Balto., 30-Dec. 5; Grand, Syracuse, 7-12.
MA BELLE and Ballet: Keith's, Prov.; Alhambra, N.Y.C., 30-Dec. 5.
MACK and Orth: Keith's, Cincinnati; Keith's, Indianapolis, 30-Dec. 5; Keith's, Louisville, 7-12.
MACK and Walker: Orph., Denver; Orph., Lincoln, 29-Dec. 5.
MADDEN and Fitzpatrick: Bushwick, B'klyn; Keith's, Wash., 30-Dec. 5; Victoria, N.Y.C., 7-12.
MAITLAND, Madge: Hudson, Union Hill, N. J., Dec. 7-12.
MAJRES: Maj., Chicago; Columbia, St. Louis, 29-Dec. 5.
MANNY and Roberts: Prospect, B'klyn, Dec. 7-12.
MARANVILLE and McHugh: Maryland, Balto.
MARIE, Dainty: Keith's, Toledo.
MARKLEY, Frank: Colonial, Erie, Dec. 7-12.
MARLO and Duffy: Temple, Hamilton; Orph., London, 30-Dec. 5.
MARTIN and Fabrini: Prospect, B'klyn; Colonial, N.Y.C., 30-Dec. 5; Orph., B'klyn, 7-12.
MARTINS, Flying: Orph., Montreal, 30-Dec. 5.
MARX Brothers Co.: Orph., Birmingham; Keith's, Toledo, 30-Dec. 5; Hipp., Cleveland, 7-12.
MARZELLA'S Birds: Keith's, Toledo; Keith's, Columbus, 30-Dec. 5.
MATINEE Girls: Orph., Minneapolis; Orph., St. Paul, 29-Dec. 5.
MAXINE Brothers and Bobby: Poli's, Scranton, Pa.; Grand, Syracuse, 30-Dec. 5; Hipp., Cleveland, 7-12.
MAYO and Tally: Temple, Detroit; Temple, Rochester, 30-Dec. 5.
McCAY, Winsor, Co.: Keith's, Prov.
McCONNELL and Simpson: Columbia, Grand Rapids, 30-Dec. 5.
McCORMACK and Irving: Bushwick, B'klyn, 30-Dec. 5; Poli's, Hartford, 7-12.
McCOULD and Carek: Grand, Syracuse.
McDERMOTT, Billy: Temple, Rochester; Hipp., Cleveland, 30-Dec. 5; Forsythe, Atlanta, 7-12.
McDEVITT, Kelly and Lacey: Orph., Harrisburg, Pa.; Orph., Montreal, 30-Dec. 5; Dominion, Ottawa, 7-12.
McDONOUGH, Ethel: Keith's, Toledo.
McGINN, Frances, Co.: Orph., Des Moines; Orph., Sioux City, 29-Dec. 5.
McGOOD Charles, Co.: Maj., Milwaukee.
McGREEVEY, Mr. and Mrs. Jack: Maj., Milwaukee.
McKAY and Ardine: Orph., St. Paul; Orph., Winnipeg, 29-Dec. 5.
McLEANS, Australian: Orph., St. Paul; Orph., Duluth, 29-Dec. 5.
McLELLAN and Carson: Temple, Detroit; Temple, Rochester, 30-Dec. 5; Orph., Montreal, Can., 7-12.
McMAHON and Chappelle: Keith's, Louisville.
McMAHON-Diamond Co.: Orph., B'klyn; Maryland, Balto., 30-Dec. 5; Keith's, Wash., 7-12.
McRAY and Clegg: Orph., Duluth; Orph., St. Paul, 29-Dec. 5.
McWATERS and Tyson: Dominion, Ottawa, Can., 30-Dec.
McWILLIAM, Stendel and B.: Keith's, Prov.
MERHAN'S Dogs: Victory, Stockton, 23, 28; Yosemite, San Jose, 27, 28; Orph., Los Angeles, 29-Dec. 6.
MELVILLE and Higgins: Forsythe, Atlanta; Orph., Birmingham, 30-Dec. 5.
MERCEDES: Orph., Minneapolis, 29-Dec. 5.
MERRITT, Bert: Orph., Oakland, 29-Dec. 6.
MERRILL and Otto: Orph., Sioux City; Orph., St. Paul, 29-Dec. 5.
METTLETIS, Five: Orph., Salt Lake City; Orph., Denver, 29-Dec. 5.
MEYAKO'S, Tyio: Keith's, Cincinnati; Keith's, Indianapolis, 30-Dec. 5; Keith's, Louisville, 7-12.
MILLER and Lyles: Orph., St. Paul; Orph., Duluth, 29-Dec. 5.
MILLER and Vincent: Orph., Oakland; Orph., Los Angeles, 29-Dec. 5; Sprockles, San Diego, 10-12.
MILLERS: Victoria, N.Y.C.
MILTON and De Long Sisters: Temple, Hamilton; Keith's, Cincinnati, Dec. 7-12.
MISKEL and Miller: Bijou, Savannah, 30-Dec. 2; Victoria, Charleston, 3-5; Lyric, Richmond, 7-9; Colonial, Norfolk, 10-12.
MONTGOMERY, Marshall; Grand, Pittsburgh, 30-Dec. 5; Keith's, Cincinnati, 7-12.
MOORE and Littlefield: Orph., Salt Lake City, 29-Dec. 5.
MOORE and Yates: Orph., Harrisburg; Temple, Hamilton, Can., 30-Dec. 5; Orph., Montreal, 7-12.
MORAN and Wiser: Grand, Pittsburgh; Temple, Detroit, 30-Dec. 5; Temple, Rochester, 7-12.
MORRIS, Elida: Orph., 'Frisco, 29-Dec. 5.
MORRIS, Nina, Co.: Orph., Birmingham.
MORRISSEY and Hackett: Temple, Hamilton.
MORTON and Austin: Keith's, Phila.
MORTON, Ed.; Maryland, Balto., 30-Dec. 5; Alhambra, N.Y.C., 7-12.
MORTON, Paul, and Naomi Glass: Alhambra, N.Y.C.; Victoria, N.Y.C., 30-Dec. 5.
MORTON, Sam and Kitty: Hipp., Cleveland; Shea's, Buffalo, 30-Dec. 5; Shea's, Toronto, 7-12.
MOSHER, Hayes and Mosher: Keith's, Louisville; Keith's, Indianapolis, Dec. 7-12.
MULLANE, Frank: Prospect, B'klyn; Shea's, Buffalo, Dec. 7-12.
MULLEN and Coogan: Colonial, Erie, Pa., 30-Dec. 5; Grand, Syracuse, 7-12.
MURPHY and Nichols: Keith's, Indianapolis; Orph., Birmingham, 30-Dec. 5.
MUTTERDLE and Son: Royal, N.Y.C.
NARDINO, Grazia: Dominion, Ottawa, Can., 30-Dec. 5.
NASH, Julia, Co.: Palace, Chgo.; Hipp., Cleveland, 30-Dec. 6; Dominion, Ottawa, Can., 7-12.
NATALIE and Ferrari: Orph.,

GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist — Direction ALF. T. WILTON

ALAN BROOKS

Presenting "STRAIGHTENED OUT"
Written and Staged by Mr. Brooks
Direction MAX HART
Two Laughs a Minute

ROBERT EDESON

LAMBS CLUB

ROBERT T. HAINES

And His Associate Players, Presenting
"THE MAN IN THE DARK"
Direction M. S. BENTHAM

NAT M. WILLS

THE HAPPY TRAMP
Keith and Orpheum Time — Direction M. S. BENTHAM

JOAN SAWYER

Assisted by NIGEL BARRIE
IN VAUDEVILLE

MRS. GENE HUGHES

AND PLAYERS
In Lady Gossip By Edgar Allan Woolf
Direction GENE HUGHES

CLAIRE
ROCHESTER

Headlining in Vaudeville

CECILIA WRIGHT
Direction United Booking Offices

CECIL LEAN

Assisted by
CLEO MAYFIELD
Direction M. S. BENTHAM

VALERIE BERGERE

AND HER COMPANY
In Dramatic Playlets

ALLAN DINEHART

Assisted by MARY LOUISE DYER
In "THE MEANEST MAN IN THE WORLD," by Everett S. Rushay
Direction MAX HART

JIM DIAMOND AND SIBYL BRENNAN

"NIFTY NONSENSE"
Direction M. S. BENTHAM

M. S. BENTHAM PRESENTS

THE MAGLEYS

SPECIALTY DANCERS
In an Original Dance Review

Duluth; Orph., Winnipeg, 29-Dec. 5.
NAZARRO, Sat, Troupe: Maj., Chgo.
NELSON and Nelson: Colonial, Erie, Pa.
NELLOSO and Herley: Keith's, Louisville; Grand, Pittsburgh, Dec. 7-12.
NEPTUNE'S Garden: Keith's, Louisville; Keith's, Indianapolis, 30-Dec. 5.
NEWHOUSE, Snyder and Ward: Maj., Milwaukee.
NIBLO'S Birds: Colonial, Erie, Dec. 7-12.
NICHOLS, Nellie V.: Keith's, Indianapolis; Keith's, Louisville, 30-Dec. 5.
NIGHTONS, Four: Temple, Rochester, 23-Dec. 5.
NINA: Orph., Harrisburg, Dec. 7-12.
NONETTE: Keith's, Wash., 30-Dec. 5.
NORTH, Frank: Orph., Los Angeles.
NORWOOD and Hall: Shubert's, Utica, N. Y., 30-Dec. 5.
NUGENT, J. C., Co.: Orph., Harrisburg, Dec. 7-12.
OAKLAND, Will, Co.: Orph., Oakland; Orph., Sacramento, 30, Dec. 1, Victory, Stockton, 2, 3; Yosemite, San Jose, 4, 5.
O'BRIEN, Dennett and Gosler: Hudson, Union Hill, N. J., Dec. 7-12.
O'BRIEN-Havel Co.: Orph., Kansas City; Orph., Des Moines, 29-Dec. 5.
OKABE Japs: Palace, N.Y.C.; Keith's, Prov., 30-Dec. 5.
OLYMPIC Trio: Orph., New Orleans.
O'NEIL, Dee: Keith's, Phila., Dec. 7-12.
ORR and De Costa: Royal, N.Y.C., 30-Dec. 5.
ORR, Ellen: Bushwick, B'klyn.
ORTIZ, Ramona: Prospect, B'klyn, 30-Dec. 5.
OWEN and Ower: Orph., New Orleans.
PARILLO and Frabito: Keith's, Wash.; Alhambra, N.Y.C., 30-Dec. 5; Prospect, B'klyn, 7-12.
PATRICOLA, Angelo: Maj., Chgo.
PAULI and Boyne: Alhambra, N.Y.C., 30-Dec. 5.
PAULINE: Orph., Memphis; Orph., New Orleans, 29-Dec. 5.
PAYNTON and Green: Shubert's, Utica, N.Y.
PEARSON and Goldie: Keith's, Louisville.
PEDERSON Brothers: Keith's, Louisville, 30-Dec. 5; Keith's, Phila., 7-12.
"PEKIN Mysteries": Forsythe, Atlanta; Lyric, Richmond, 30-Dec. 5; Colonial, Norfolk, 8-10; Orph., Harrisburg, 7-12.
PELLETIER, Pierre: Orph., Winnipeg.
PEPPINO: Temple, Hamilton, Can., 30-Dec. 5; Orph., Lousville, 7-12.
PERERA, Lupita: Maryland, Balto.; Keith's, Wash., 30-Dec. 5; Keith's, Phila., 7-12.
PERREIRA Sextette: Orph., Montreal.
PHILLIPS and White: Grand, Pittsburgh, 30-Dec. 5; Keith's, Cinti., 7-12.
PIERLOT and Scofield: Forsythe, Atlanta; Orph., Jacksonville, 30-Dec. 5; Orph., Tampa, 7-12.
POLLOCK, Milton, Co.: Keith's, Louisville.
PORTER and Sullivan: Keith's, Columbus; Keith's, Louisville, 30-Dec. 5.
POTTS, Ernie, Co.: Orph., Des Moines; Orph., Sioux City, 29-Dec. 5.
PRIMROSE Four: Orph., B'klyn; Bushwick, B'klyn, 30-Dec. 5; Keith's, Phila., 7-12.
PRINCE, Arthur: Shea's, Buffalo; Shea's, Toronto, 30-Dec. 5; Maryland, Balto., 7-12.
PRUETT, Bill: Keith's, Indianapolis, Dec. 7-12.
PUCK, Harry and Eva: Colonial, Erie, Pa.; Keith's, Columbus, 30-Dec. 5; Keith's, Columbus, 7-12.
RAJAH, Princess: Orph., Portland; Orph., Frisco, 29-Dec. 5.
RANDALL, Carl: Poli's, Scranton.
RAY, John and Emma: Orph., Sioux City; Columbia, St. Louis, 29-Dec. 5.
RAYMOND and Caverly: Bushwick, B'klyn; Poli's, Scranton, 30-Dec. 5.
REBLA: Orph., Minneapolis.
RECARDO'S Lions: Orph., Denver.
REDFORD and Winchester: Royal, N.Y.C.; Bushwick, B'klyn, 30-Dec. 5.
"REDHEADS, The": Orph., Frisco, 22-Dec. 5.
REISNER and Gores: Orph., Omaha; Orph., Des Moines, 29-Dec. 5.
RELLOW: Maryland, Balto.
REMPLE, R. and H., Co.: Colonial, Erie, Pa.
RIANO, Rosa: Poli's, Scranton.
RICE and Cohen: Royal, N.Y.C., 30-Dec. 5.
RICHARD Brothers: Bijou, Savannah, 30-Dec. 2; Victoria, Charleston, 3-5; Orph., Jacksonville, 7-12.
RICHARDS and Kyle: Keith's, Cinti., 30-Dec. 5; Keith's, Indianapolis, 7-12.
RIGOLETTO Brothers: Poli's, Hartford, Dec. 7-12.
RING, Blanche: Royal, N.Y.C.; Keith's, Boston, 30-Dec. 5; Bushwick, B'klyn, 7-12.
RITCHIE, Adele: Victoria, N.Y.C., 30-Dec. 5.
ROACH and McCurdy: Columbia, Grand Rapids; Keith's, Toledo, 30-Dec. 5; Hipp., Cleveland, 7-12.
ROBBINS: Alhambra, N.Y.C.; Keith's, Prov., 30-Dec. 5; Royal, N.Y.C., 7-12.
ROCHESTER, Claire: Maj., Chgo.; Keith's, Toledo, 30-Dec. 5; Keith's, Columbus, 7-12.
ROEDERS, Four: Hipp., Cleveland; Colonial, Erie, Pa., 30-Dec. 5; Keith's, Boston, 7-12.
ROGERS, Will: Orph., Winnipeg; Maj., Milwaukee, 29-Dec. 5.
ROODE, Claude M.: Palace, Chgo.
ROONEY and Bent: Palace, Chgo.
ROSA, Charles J.: Hipp., Cleveland, Dec. 7-12.
ROSS, Eddie: Keith's, Columbus; Temple, Rochester, Dec. 7-12.
ROYCE, Ray R.: Colonial, Erie, Pa.
ROYE, Ruth: Prospect, B'klyn; Shubert's, Utica, 30-Dec. 5; Temple, Detroit, 7-12.
RUBINOFF, Elsa: Orph., St. Paul, 29-Dec. 5.
RYAN and Lee: Temple, Detroit; Temple, Rochester, 30-Dec. 5; Shea's, Buffalo, 7-12.
RYAN and Tierney: Keith's, Phila.
SALES, Chick: Palace, N.Y.C.; Keith's, Phila., 30-Dec. 5; Keith's, Boston, 7-12.
SALVAGGIS: Orph., Lincoln.
SAMUELS, Ray: Palace, Chgo.; Maj., Milwaukee, 29-Dec. 5.
SANTLEY and Norton: Orph., Winnipeg.
SARCHO, Captain: Orph., Harrisburg, Pa., 30-Dec. 5; Shubert's, Utica, N. Y., 7-12.
SCENES from Grand Opera: Maryland, Balto.; Bushwick, B'klyn, 30-Dec. 5.
SCHAEFER, Spirester: Keith's, Indianapolis; Keith's, Cinti., 30-Dec. 5; Keith's, Louisville, 7-12.
"SCHOOL Playground": Keith's, Columbus; Keith's, Cinti., 30-Dec. 5; Keith's, Indianapolis, 7-12.
SCHWARZ Brothers: Orph., Omaha; Orph., Sioux City, 29-Dec. 5.
SCOTT, Marie King: Colonial, 23-25; Lyric, Richmond, 26-28.
SEBASTIAN and Beatley: Orph., Seattle; Orph., Portland, 29-Dec. 5.
"SEMINARY Scandal": Orph., Birmingham; Forsythe, Atlanta, 30-Dec. 5; Colonial, Norfolk, 7-9; Lyric, Richmond, 10-12.
SEMON, Charles: Orph., St. Paul; Orph., Minneapolis, 29-Dec. 5.
"SERGEANT Baby": Temple, Detroit; Temple, Rochester, 30-Dec. 5; Grand, Pittsburgh, 7-12.
SEYMOUR and Dupree: Colonial, Erie, Dec. 7-12.
SHAMROCKS, The: Temple, Rochester; Alhambra, N.Y.C., 30-Dec. 5.
SHAW, Lillian: Victoria, N.Y.C., 30-Dec. 5.
SHAYNE, Matthews, Co.: Temple, Rochester; Orph., Montreal, 30-Dec. 5.
SHIP, Slave: Victoria, N.Y.C., Dec. 7-12.
SHIRLEY, Eva: Poli's, Scranton, 30-Dec. 5.
SHONE, Hermine, Co.: Orph., Lincoln.
SIMIKO: Victoria, N.Y.C., 30-Dec. 12.
SIMMS, Willard, Co.: Orph., Memphis; Orph., New Orleans, 29-Dec. 5.
SLEMONS, Fredericks: Orph., Denver; Orph., Lincoln, 29-Dec. 5.
SMITH, Irene and Bobby: Hipp., Cleveland; Columbia, Grand Rapids, 30-Dec. 5; Lyric, Richmond, 7-9; Colonial, Norfolk, 10-12.
SNOWDEN, Bigsby, Co.: Orph., Frisco; Orph., Oakland, 29-Dec. 5.
SOCIETY Buds: Prospect, B'klyn; Bushwick, B'klyn, 30-Dec. 5.
SOLTI Duo: Orph., Kansas City, 29-Dec. 5.
SONG Birds, Six Little: Keith's, Prov., Dec. 7-12.
SOSMAN, Fred: Orph., Memphis; Orph., New Orleans, 29-Dec. 5; Orph., Birmingham, 7-12.
SPIEGEL and Jones: Orph., Jacksonville, 30-Dec. 5; Orph., Tampa, 7-12.
SPILLERS, Six Musical: Victoria, N.Y.C.
SPINETTE Quintette: Orph., Seattle, 29-Dec. 5.
STANLEY, Stan, Trio: Orph., Denver; Orph., Lincoln, 29-Dec. 5.
STANLEYS, The: Royal, N.Y.C., 30-Dec. 5.
STEGER, Julius: Prospect, B'klyn.
STEPP, Goodrich and King: Orph., Montreal, 30-Dec. 5.
STEVENS, Edwin, Co.: Orph., New Orleans.
STEWART: Victoria, N.Y.C.
STEWART and Donahue: Orph., Birmingham; Colonial, Norfolk, 30-Dec. 2; Lyric, Richmond, 3-5.
STEWART and Keeley: Hudson, Union Hill, N. J., Dec. 7-12.
STICKNEY'S Circus: Victoria, Charleston, 30-Dec. 2; Bijou, Savannah, 3-5; Orph., Jacksonville, 7-12.
STILLMANS, The: Dominion, Ottawa, Can.
STUART: Victoria, N.Y.C.
SULLIVAN, Arthur, Co.: Orph., Montreal, 30-Dec. 5.
SURATT, Valeska, Co.: Maj., Milwaukee.
SWOR and Mack: Victory, Stockton, 25, 26; Yosemite, San Jose, 27, 28; Orph., Los Angeles, 29-Dec. 5.
TANQUAY, Eva: Orph., B'klyn.
Tasker, Ann: Orph., Sacramento, 30, Dec. 1; Victory, Stockton, 2, 3; Yosemite, San Jose, 4, 5.
"TATE'S Motoring": Columbia, St. Louis; Orph., Memphis, 29-Dec. 5.
TAYLOR, Eva, Co.: Grand, Pittsburgh; Keith's, Cinti., Dec. 7-12.
TEDDY, Alice: Maryland, Balto., Dec. 7-12.
TELEPHONE, Tangle: Temple, Rochester, 30-Dec. 5.
THAW and Clifford: Orph., B'klyn, 29-Dec. 5.
THOMPSON, Charles: Orph., Birmingham; Forsythe, Atlanta, 30-Dec. 5; Bijou, Savannah, 7-9.
THORNTON, James and Bonnie: Bushwick, B'klyn, 30-Dec. 5; Hudson, Union Hill, N. J., Dec. 7-12.
THOSE French Girls: Shea's, Toronto, 30-Dec. 5.
THOSE Three Girls: Orph., Harrisburg, Pa.
TIMBERG, Herman: Columbia, Grand Rapids, 30-Dec. 5.
TONY and Norman: Shea's, Toronto.
TOYO Troupe: Temple, Detroit, 30-Dec. 5; Temple, Rochester, 7-12.
TRAINOR, Val and Helena: Hudson, Union Hill, N. J.
TRANSATLANTIC Trio: Orph., Duluth.
TRAVILLA Brothers: Orph., Frisco, 22-Dec. 5.
TREAT'S Seals: Shea's, Buffalo; Shea's, Toronto, 30-Dec. 5.
TREVITT'S Military Dogs: Grand, Pittsburgh, Dec. 7-12.
TRIX, Helen: Shea's, Buffalo; Shea's, Toronto, 30-Dec. 5.
TROVATO: Orph., Frisco, 22-Dec. 5.
TSUDA, Harry: Orph., Kansas City; Orph., Des Moines, 29-Dec. 5.
TUSCANO Brothers: Grand, Syracuse, 30-Dec. 5.
TWISTO: Temple, Hamilton, Can., 30-Dec. 5.
TYPES, Three: Orph., Los Angeles.
URMA, Hatty: Victoria, Charleston, 30-Dec. 2; Bijou, Savannah, 3-5; Orph., Jacksonville, 7-12.
USHER, Claude and Fannie: Keith's, Phila., 30-Dec. 5; Hipp., Cleveland, 7-12.
VALLI, Muriel and Arthur: Maj., Bimira, N. Y.; Shea's, Toronto, 30-Dec. 5; Harris, Pittsburgh, 7-12.
VAN and Schenck: Keith's, Columbus; Shea's, Buffalo, 30-Dec. 5; Shea's, Toronto, 7-12.
VAN, Charles and Fannie: Keith's, Prov., 30-Dec. 5.
VAN BRUNN, Martin: Orph., Los Angeles.
VAN, Billy B., Co.: Orph., Seattle, 29-Dec. 5.
VANDINOFF and Louie: Columbia, Grand Rapids; Keith's, Toledo, 30-Dec. 5; Keith's, Columbus, 7-12.
VAN HOVEN: Grand, Pittsburgh; Poli's, Hartford, 30-Dec. 5; Keith's, Boston, 7-12.
VERNON, Rose: Keith's, Prov.
VINTON, Ed, and Buster: Royal, N.Y.C.; Victoria, Charleston, 7-9; Bijou, Savannah, 10-12.
VIOLINSKY: Orph., Edmonton; Orph., Seattle, 29-Dec. 5.
VOLUNTEERS, The: Maj., Milwaukee.
VON TILZER and Nord: Victoria, N.Y.C., 30-Dec. 5.
WAKEFIELD, Willa, Holt: Keith's, Phila.; Orph., B'klyn, 30-Dec. 5.
WALDEMAR, Young and Jacobs: Orph., Omaha; Maj., Milwaukee, 29-Dec. 5.
WALLENSTEIN and Freshy: Orph., Duluth; Orph., Winnipeg, 29-Dec. 5.
WALTON, Maurice and Florence: Palace, N.Y.C.
WARD and Cullen: Orph., Oakland; Orph., Sacramento, 30, Dec. 1; Victory, Stockton, 2, 3; Yosemite, San Jose, 4, 5.
WARD, Belle and Ward: Columbia, St. Louis; Orph., Memphis, 29-Dec. 5.
WARD, Walter, and Partner: Orph., Tampa, Fla.
WARNER, Genevieve: Orph., Portland; Orph., Sacramento, 30, Dec. 1, Victory, Stockton, 2, 3; Yosemite, San Jose, 4, 5.
WEBB and Burns: Colonial, Erie, Pa.; Colonial, N.Y.C., 30-Dec. 5.
WEBER, Charles: Orph., Kansas City, 29-Dec. 5.
WEBER, Marion: Hudson, Union Hill, N. J.
WEBER, Amozar: Keith's, Louisville, 30-Dec. 5.
WEST, Mae: Poli's, Scranton.
WESTON and Claire: Orph., Kansas City.
WESTON and Leon: Maj., Milwaukee, 29-Dec. 5.
WESTON, Willie, Co.: Alhambra, N.Y.C.
WHITE and Jason: Orph., Los Angeles.
WHITING, George, and Sadie Burt: Orph., B'klyn.
WHITMAN, Frank: Royal, N.Y.C.
"WHO Shall Condemn?": Victoria, N.Y.C.
WILDE, Mr. and Mrs. G.: Grand, Pittsburgh, 30-Dec. 5; Keith's, Indianapolis, 7-12.
WILLIAMS and Wolfus: Orph., Seattle; Orph., Portland, 29-Dec. 5.
WILLIAMS, Thompson and Copeland: Grand, Syracuse; Victoria, N.Y.C., 30-Dec. 5.
WILLIAM Brothers: Colonial, N.Y.C.; Orph., B'klyn, 30-Dec. 5.
WILLIS and Hassen: Grand, Pittsburgh, 30-Dec. 5.
WILLS, Nat M.: Maj., Chgo.; Columbia, Grand Rapids, 30-Dec. 5; Grand, Pittsburgh, 7-12.
WILSON, C. and A.: Orph., Tampa.
WILSON, Doris: Forsythe, Atlanta; Orph., Jacksonville, 30-Dec. 5; Orph., Tampa, 7-12.
WILSON, Frank: Orph., Minneapolis, 29-Dec. 5.
WILSON, Grace: Orph., Sioux City.
WILSON, Jack and Batie: Alhambra, N.Y.C.; Orph., B'klyn, 30-Dec. 5.
WOOD, Britt: Keith's, Boston, 30-Dec. 5.
WOOD, Maurice; Prospect, B'klyn, 30-Dec. 5.
WRIGHT and Albright: Orph., Jacksonville, 30-Dec. 5; Orph., Tampa, 7-12.
WRIGHT, Cecilia: Keith's, Wash.
WYNN, Rennie: Bijou, Savannah, 30-Dec. 2; Keith's, Wash., 30-Dec. 5; Keith's, Phila., 7-12.
YORKE, King and Fenson: Lyric, Richmond, 30-Dec. 2; Colonial, Norfolk, 3-5.
YORKE'S, Max Dogs: Grand, Syracuse, Dec. 7-12.
YVETTE: Orph., Jacksonville; Orph., Tampa, 30-Dec. 5.
ZARRELL, Leo, Trio: Orph., Winnipeg.
ZERTHO'S Dogs: Orph., Sioux City; Orph., Des Moines, 29-Dec. 5.

JACK WILSON
AND
FRANKLIN BATIE
In an Impromptu Review

FRANK FOGARTY
The Dublin Minstrel
Direction Albert Sutherland

AL RAYNO'S
BULL DOGS
Bully Comedians Foot Ball Frolics
DIRECTION M. S. BENTHAM

ROSHANARA
Indian and Classic Dances
Address care Thomas Cook, Ludgate Circus, London, England

FRANK KEENAN
En Route Address Frank Evans, Inc., Palace Theater Building

KATE ELINORE
AND
SAM WILLIAMS
Booked Solid Orpheum Circuit

SAM BARTON
Silent Tramp Comedian
Direction Max Hart

BROOKS
AND
BOWEN
Two dark spots of joy.
Direction HARRY WEBER

SONIA
BARABAN
and
CHARLES C.
GROMS
Modern and Sensational Whirlwind Dancers

VIOLINSKY
"The wizard of the Violin and Piano"
Direction HARRY WEBER

"I write all of Nat M. Wills' Material"
JAMES MADISON
AUTHOR FOR MANY HEADLINERS
1493 BROADWAY, NEW YORK

The Great Italian Pianist
ANGELO PATRICOLO
Steinway Piano Used Exclusively
Direction - Alf. T. Wilton
Booked Solid U. B. O. Time

THE ORIGINAL
Spissell Bros. and Mack
In a European Novelty
THE NEW CHEF
Direction M. S. Bentham

The Great
HOWARD
Like good wine, improves with age
Direction - - Morris & Feil

MERCEDES
DIRECTION
UNITED AND ORPHEUM TIME

FRED J. BEAMAN
Vaudeville Sketches
Here are a few of the many who have played his acts Mr. and Mrs. Gene Hughes, Roger Bell, Devlin and Elwood, Helton and Fuller, Kelly and Wentworth, Harry M. Moore, Louis McCord, Hodges and Raines, Jack Conlon, Caroline Franklyn Co. and Maurice Downey Co.
Room 407, Senate Office Building
WASHINGTON, D. C.

JACK GORMAN
author of vaudeville material
(Room 708) 1493 Broadway, N. Y. City

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

STYLE ON THE SCREEN

EUROPEAN film productions that were otherwise of ordinary merit have long been granted bounteous praise solely because of the dazzling brilliance of the scenery in which the characters moved. We have watched the eternal triangle unfold itself in the eternal way, times without number, and enjoyed it, merely on account of the beauties of nature that the foreign camera men have paraded before us. We had almost

MARGUERITE COURTOT,
A Pretty Kalem Star.

reached the point of granting without question European supremacy in this regard.

What a welcome surprise, therefore, when one week brought three American-made features as rich in beauty of scenic background as the best that Europe has yet given us. It is, perhaps, more than a coincidence that the space of seven days should bring to the screen such a trio as "Salomy Jane," "The Little Angel of Canyon Creek," and "The Bargain." It would seem that the producers of the West had, with one accord, opened their eyes to the wealth that lay about them. The Golden West was always with us, and it has been shown to advantage on the screen with frequency in the past, especially in the productions of THOMAS INCE, but it cannot be denied that the producers seemed to be largely neglecting the opportunity that lay within their grasp. Snatches of beauty were present here and there, but too often it seemed as though they entered the story in spite of the director; far more often it appeared as though the director had sought the location within easiest access of the studio.

There can be no doubt concerning the appeal of attractive settings in deciding the fate of a screen production. While each of the three pictures mentioned above are, in the story and acting alone, standard feature attractions, the contribution of Nature and a director who appreciates her gifts has strengthened them immeasurably. And, if the backgrounds play such an important role in the success of a feature production, where the story is usually of considerable weight, and the acting the result of thought and deliberation, how far more valuable to the average one and two reel story would careful selection of settings prove. Where the majority of stories are in a dead rut of mediocrity and sameness, where the acting and direction are clearly the result of "producing by the time-clock," why not give the camera a chance to bring the production into favor by turning its lens to spots that would delight the eye of the audience while its mentality was bored? The author light in thought will polish his style and gain a niche in the literary Hall of Fame as a brilliant writer. The surroundings in which screen characters move are the style of the screen artist. If the worst possible condemnation is the word "average," then here is a means at hand to lift average films from the rut.

MAKING PROSPERITY PAY

FROM week to week we have given you the observations of shrewd film men on business conditions throughout the country. From the Middle West we hear that, largely because of the bumper crops, business is booming in all walks of life. CARL H. PIERCE tells us this week that New England is already hearing the first sweet notes of the prosperity chorus; the Pacific Coast echoes the strain, and even the South, suffering under the shroud of a vanished cotton market, is hopeful. Film men have felt their share of the depression, and it is but natural to expect that the returning times of plenty will not be niggardly with them.

For manufacturers this will mean a loosening of the money market, with capital for expansion more easily secured and collections more prompt. For exhibitors this will mean a nation looking for entertainment and able to pay, but it will not mean a bettering of conditions for those exhibitors who, through irresponsible competition or their own downright fear of taking a radical step, maintain their prices at an unprofitable level. It is not a question of whether the exhibitor thinks he can get the higher prices from his patrons. If the exhibitor is showing quality films he finds that he is paying higher prices and he *must* increase his price of admission.

FILM RIGHTS TO PLAYS

BY BERNARD M. L. ERNST
Of Ernst and Cane, Counselors at Law

SINCE the recent decision of the Appellate Division in the case of Charles Frohman against William G. Fitch and the American Play Company referring to the moving picture rights in "Captain Jinks," by the late Clyde Fitch, there has been much written and published regarding the ownership of the motion picture rights in dramatic compositions in cases where the author and the manager have made no mention of such rights in their contract. Many of the newspaper headlines and a number of published articles have been wholly misleading, and have not correctly construed the opinion of the court in the "Captain Jinks" case, and in some cases the opinion has been incorrectly quoted.

The matter is of such importance both to managers and to authors that I feel that the exact effect of the court's decision should be known to both manager and author. In the Nov. 18 issue of THE MIRROR, there appears in quotation marks the following sentence which the writer apparently thought was taken from the decision, "Motion picture rights to a play are automatically vested in the manager who owns the exclusive producing rights to the play." Though the quotation marks would lead the general reader to believe that this language was found in the decision, such is not the case.

I was attorney for the American Play Company and the late Captain Fiske in the case. As I read the court's opinion, its effect is that when one is employed to write a play and thereafter grants the exclusive right to produce it to another, he will not be permitted to make a subsequent grant of the right to produce the play in motion pictures to a third person, where the production in motion pictures will damage or destroy the property right originally granted and included in the words "exclusive right to produce."

The court does not in express language or even by inference, as I read its opinion, decide that the manager to whom the exclusive rights are granted receives the right to produce in motion pictures where the contract is silent on the subject. Rather, in my opinion, the court intimates that he does not receive the motion picture rights because the court holds that the provision in the contract that the production by the manager shall be made only in first-class theaters or in stock theaters has the effect of protecting the author by insuring him that his play will only be produced in a proper place and "in such a way as would add to his reputation." In other words, if the manager had received the motion picture rights under the contract supposed, it seems that he would be strictly limited in the use of such rights to a production in first-class theaters, as this term is understood in the theatrical profession, and in stock theaters. If the latter are used for motion picture productions, they cease, at that time, to be stock theaters, as these words are generally understood, and it is a serious question whether a theater in which a photoplay is being shown would be ruled "a first-class theater," irrespective of its location and its former history. Then, too, the royalty to be paid for the use of a play in motion pictures, where the contract is silent in this respect, is still a mooted question, even if we assume that the manager has obtained the picture rights.

ESTELLE ALLEN.

Summing up, as I read the opinion, the court does not say whether the author in the case before us has reserved the motion picture rights or not. It says that he cannot use such rights in such way as will interfere with the rights given by him to the manager. Nor does the court say that the manager obtained the motion picture rights from the author. Assuming that he did, the court does not pass upon the question of his right to use the play in motion pictures, which conceivably might interfere with the rights of the author, or with the reservation of motion picture rights under the contract, even though such reservation might be only implied.

As a practical matter, therefore, I am of the opinion that the decision will require authors and managers having a mutual interest in certain plays to make a new contract for the picture rights when the question of motion picture adaptation comes up.

A. KAUFMAN,
Studio Manager Famous Players.

RE-OPEN COAST STUDIO

A. A. Kaufman Leaves for Coast to Manage Famous Players' Studio

Albert A. Kaufman, studio manager of the Famous Players Film Company, is now on his way to Los Angeles to re-establish the Famous Players' studio. En route to the coast Mr. Kaufman will stop off in most of the principal cities to study film conditions.

Marguerite Clark will be the first Famous Players star to appear in a subject produced at the Western studio, plans for her presentation in "The Pretty Sister of Jose" having already been consummated. Allan Dwan, of the producing staff of the Famous Players, will accompany Mr. Kaufman to the Coast studio, where he will be stationed permanently.

It is intended that a number of important and elaborately scenic subjects will be produced at the Western studio during the next few months. It is at the Los Angeles studio that such Pickford classics as "Hearts Adrift" and "Tess of the Storm Country" were produced.

LASKY GETS MISS SWEET

"Mirror's" Exclusive Story Confirmed—To Be Featured in Belasco Plays

Official confirmation was made on Monday of the news story appearing exclusively in last Wednesday's issue of THE MIRROR telling of Blanche Sweet's resignation from David W. Griffith's forces to join the Lasky organization. The authoritative statement from the Lasky offices also contained the information that the famous screen star would be featured in the new series of the Lasky-Belasco productions now being staged for the screen. Her first appearance as a Lasky-Belasco star will be made in William C. De Mille's Republic Theater success, "The Woman."

Blanche Sweet is the first distinguished screen star to be signed by the Lasky Company, which has to date presented such well-known Broadway stars as Dustin Farnum, Robert Edeson, Edmund Breese, Charles Richman, Theodore Roberts, and H. B. Warner. In the screen ranks, however, Blanche Sweet has but few rivals for prominence. She is one of the best examples of the Griffith art in silent acting, and was a member of the famous aggregation that worked at the old Biograph studio on Fourteenth Street, and which included Arthur Johnson, Edwin August, Mabel Normand, Mary Pickford, Henry Walthall, and Mack Sennett.

Among the recent Griffith successes in which Blanche Sweet has scored are "Judith of Bethulia," the Biograph production, and the Mutual features, "Home, Sweet Home," "The Avenging Conscience," and "The Escape."

ROYALTY ON SCENARIOS

Frohman Amusement Company Enters Field with New Scheme for Authors

The Frohman Amusement Corporation, of which Gustave Frohman is the head, has entered the picture field with originality as the keynote of its activities. A radical step for film concerns is the announcement by the company that all scenarios produced on the screen will be paid for on a royalty basis similar to the method in use in the legitimate field. A second surprising move, for film companies with theatrical magnates as their guiding lights, is the statement that only original stories will be produced, no adaptations of either novels or plays being contemplated.

The plan to be used by the Frohman Company calls for the payment of $100 down and five per cent. royalties on photoplays of from one to five reels. Comedies are preferred, but these must not be of the slapstick variety. Neither will any stories likely to be objected to by the most critical censorship be accepted.

Of the three brothers famous in theatrical history, Gustave Frohman is the last to enter the screen world. Daniel Frohman was the first with the formation of the Famous Players' Film Company, and Charles Frohman recently entered into an agreement with the latter organization by which his plays and stars will be seen on the screen.

Prosperity Looms Up in New England

BY CARL H. PIERCE

(Special Representative, Bosworth, Inc.)

BOSTON, MASS.—The New England situation is improving. It has been bad for the public in general and for the exhibitor in particular. Money has been tight. Audiences have decreased. Competition has increased. But things seemingly are on the mend. Banks that prior to the Wilson administration closed their doors to all kinds of building loans are indicating their desire to lend money on sound building enterprises. Money is becoming easier—not rapidly, but gradually. All along the line the easing up of money conditions is being felt; and though there is not, as yet, much indication of a desire to take advantage of this opportunity to obtain money—due to timidity on the part of the public to invest funds on account of the conditions abroad—still there is some activity in building circles.

All this is believed by experts in reading the signs of the times to indicate that an improvement in conditions is on its way. Prices of goods—lumber, for instance—have gone up. There is some tendency to buy because it is believed that prices will go even higher. With rising prices a general increase in business is to be expected, in which case the photoplay houses are confident of reaping their fair share of the benefits; and those best qualified to judge expect to see the close of the year and the opening of 1915 attendant with better circumstances for the exhibitor than has been the case during the months through which the industry has just passed.

AUTHORESS WON OVER

Ella Wheeler Wilcox Likes "The Price He Paid," to Be Released by Warner's

Now that one of her poems has served as the basis for a screen feature, Ella Wheeler Wilcox has decided to go into the work of scenario writing in earnest. Her first screen experience was with "The Price He Paid," adapted to pictures by Louis Reeves Harrison, and produced by Lawrence McGill for the Humanology Film Company. Warner's Features, Inc., has succeeded in securing the releasing rights to the picture, and it will be put out on the United Film Service programme.

Concerning her entrance into the film field, the poetess has this to say:

"Louis Reeves Harrison, the photoplay adaptor, is interpreting my idea with perfect fidility in transferring to the screen one of my poems, 'The Price He Paid,' in photoplay form. My idea is to arouse the photoplaygoer to an understanding of what is implied by the term 'Brotherhood.' I want to point out the paths that lead to right and to wrong. I want to visualize the errors in our social system so as to stimulate thought that will tend toward rectifying them. The human side of the pictures to be produced under the title of Humanology films is an irresistible argument that I interest myself in photo-drama, and I am now busy writing scenarios of some of my most successful poems."

OFF TO THE WAR

Eleanor Woodruff, Pathe Star, to Join Red Cross Corps in France

Eleanor Woodruff, Pathe star, has decided that she is needed at the front, and in furtherance of that decision has engaged passage on the Fabre liner *Madonna*, sailing Dec. 7 for Marseilles. From that port Miss Woodruff will go to Paris, where she will be assigned to one of the Red Cross corps.

Miss Woodruff's temporary loss to the screen will be regretted by many of her admirers, who watched with interest her success in Pathe feature productions. Miss Woodruff came to the screen from the legitimate stage, where she had appeared in prominent roles in "Beverly of Graustark," "The Spendthrift," "The Five Frankforters," and in stock. Some of her best-known film successes have been in "The Last Volunteer," "All Love Excelling," "The Stain," and "The Ticket-of-Leave Man."

After the outbreak of the war in Europe she became actively engaged in the work of the American Red Cross Society. Learning that the French house of Pathe had organised a number of Red Cross corps from their large staff, which they had equipped and are maintaining at the front at their own expense, she volunteered for this work.

PLAN DYREDA STUDIO

Plans Submitted for Erection of Plant to Cost $75,000—Location a Secret

The Dyreda Art Film Corporation, which has released its first two pictures through the World Film Corporation, announces that plans have been completed calling for the erection of an up-to-date studio and factory plant to cost $75,000. Several acres will be purchased for the new plant, the exact location of which the Dyreda officials decline to reveal at present. So far the company has been working at the old Reliance studio in Yonkers.

The interior stage of the new studio is planned to be 70 by 100, and will be built on a revolving pivot, so that several scenes may be staged at the same time. The Dyreda Company, of which Frank L. Dyer is president; J. Parker Read, Jr., vice-president, and J. Searle Dawley, chief director, plans to greatly increase its output in the near future.

SCREEN CLUB BALL TO-NIGHT

Lest you forget—the Screen Club's third annual ball is held to-night in the grand ballroom of the Hotel Astor. All signs point to a record-breaking affair, and if you are not there you'll be one of the few film personages counted among the absent.

ALCO REORGANIZES

A Receiver for a Day, Then Sievers and Lichtman Get Out—New Capital Invested

Following a suit in equity and a receivership that lasted practically only one day, the Alco Film Corporation has now been entirely reorganized and is profiting by the acquisition of much new capital. The suit was begun on Friday by William Sievers, of St. Louis, as treasurer of the corporation, and resulted in the appointment of a receiver. On Saturday, President Walter Hoff Seeley and his associates purchased the stock held by Mr. Sievers and A. Lichtman, vice-president of the corporation, and papers were drawn by which the suit was discontinued. Monday saw the discharge of the receivership.

So that the Alco Corporation, barring the temporary inconvenience of a one-day receiver, is doing business as ever, with new capital replacing the interests of Sievers and Lichtman. All the companies forming the combination are in accord with the present control, and the releases will go forward as scheduled.

NEW KALEM SERIES

At Completion of Joyce Series Ruth Roland Will Be Featured in Detective Tales

Ruth Roland, in a series of twenty or thirty detective stories, is the offering of the Kalem Company scheduled to follow the completion of the Alice Joyce series on Jan. 15. As in the previous series each release will be a distinct story, with no "to-be-continued" clause. An effort will also be made to secure extreme variety in the stories.

In the new "Ruth Roland" series that popular player will be given every opportunity to display her ability as an actress, while at the same time full advantage will be taken of her athletic prowess to provide thrills in plenty. Miss Roland is expert in the handling of flying machines and automobiles, possesses no mean ability at boxing, rowing, and swimming, and also boasts medals won in diving competitions.

EDISON PLAYERS AT REGENT

The appearance of the Edison Players at the Regent Theater, New York, last Friday night drew a crowd sufficient to fill a building of twice the capacity. Before eight o'clock every seat was taken and shortly after that time even standing room was at a premium. All evening the lobby was choked with people awaiting an opportunity to get inside.

The programme was exclusively Edison, with "What Could She Do?" an excellent three-reel drama, as the chief film attraction. H. G. Plimpton, Edison's manager of negative production, occupied a box with the players, who appeared on the stage and were introduced to the audience after pictures in which they appeared had been shown. Each in turn acknowledged generous applause.

The screen favorites were introduced: Andy Clark, Gladys Hulette, Mabel Trunelle, Miriam Nesbitt, Augustus Phillips, Herbert Prior, and Marc McDermott. Bouquets were given to the actresses in the party.

NEW PATHE SERIAL

With "The Perils of Pauline" nearing its end, the announcement comes that Pathe will soon release another serial, with substantially the same cast, but showing adventures of a different sort. The same "punches" prominent in every installment of "Pauline" are promised for the forthcoming serial.

FIRST MOROSCO FILM

Word has just been received at the New York offices of the Bosworth Company from Frank A. Garbutt, of Los Angeles, that "The Judge and the Jury" will probably be the first Oliver Morosco play to be put on the screen by the newly formed Morosco Photoplay Corporation. This play is now being written in scenario form, but the star has not been selected.

JACK COHEN.

WITH THE FILM MEN

Heroes, All

What an opportunity for the press agent the fire in the Exchange Building was! Reams and reams of press matter telling of the daring deeds of actors—and press agents—in rescuing beautiful girls and saving millions of dollars' worth of film have reached us—and all have been consigned to the waste basket, for we could not play favorites and the paper was not large enough to use all of it.

Jack Cohn, the publicity man calls him the "right arm of the Animated Weekly," has the distinction of being the oldest Laemmle employe, and has served in every capacity and almost every department of Universal. Quoting the publicity man: "Jack Cohn has put almost every Eastern Universal 'raw' print into 'first print' shape by assembling and cutting, and keeps camera men all over the world on the jump for his topical weekly. He likes work, and is remarkably prolific and efficient."

Sunday night was gala night for the Bronx Movies Club. Asbestos booths were deserted and the attention of the operators was focussed on the Burland Casino instead of on the screen. High salaried picture stars deserted their customary haunts and twinkled in the maze of the grand march, and with two thousand ordinary citizens listened to the pop of the champagne corks until the rising sun warned them that it was time to go home—and prepare for the day's work.

The Hats Continued

Word has just been received that Carl H. Pierce, special representative of Bosworth, Inc., en tour, has done it again. This time he dines no less noted women than Mrs. Maude Murray Miller, one of the Ohio censors; and Miss Alice Brown, of the Columbus *Journal*; Arthur Crumwine, of the Columbus *Dispatch*; Mrs. Penelope Ferrill, dramatic editor of the Columbus *Dispatch*; Mr. Neil Martin, of the Columbus *Citizen*, and Messrs. Wilson and Vestal, of the Censorship Board.

Alexander B. Beyfuss, general manager of the California Motion Picture Corporation, has been confined to his rooms at the Ritz-Carlton Hotel, suffering from what threatened to be typhoid fever.

Much of this space this week was to have been used to take us back to the old ship news days in describing the landing of the Bostock menagerie, which was purchased by David Horsley and arrived on the *Minnesaska* last Wednesday. But, gentle reader, you must do without the description of how the wonderfully educated chimpanzee took the place of the officer on watch and found the bearings of the ship. Of how the sacred diffus from India refused to eat any food not cooked by his Brahmin master, and so on ad infinitum, for Chester Beecroft, Horsley's representative, was wrong as to the time the ship docked, and we waited in the cold until we could stand it no longer.

Mabel Condon was game, however, and stuck to the last, so there should be one good story anyhow. F. J. B.

SEAY ON "LOCATIONS"

Charles M. Seay, Edison director, again turned magazine writer when he recently contributed to the Sunday magazine of the New York *Sun* a page article on the picture "locations" available around New York. Director Seay declares that "New York city and its environs supply the best field in the Western world for the motion picture maker," and in proof of his assertion gives over two-score places around New York, where exteriors duplicating scenes from all over the world can be found. The article probably surprised many a lay reader unaware of the extreme care given to even the most minute details by the first-class picture producer in choosing his locations to conform to the demands of his story. A director coming to New York a stranger would probably spend months of close observation before he would uncover a small part of the valuable spots described in detail in Mr. Seay's article.

STANDING RETURNS TO LUBIN

Jack Standing, who left the Lubin forces last Spring, has again returned to the Philadelphia studio as leading man in the company managed by Director Joseph Smiley.

BY ARRANGEMENT WITH THE LIEBLER COMPANY
CALIFORNIA MOTION PICTURE CORPORATION
PRESENTS
BEATRIZ MICHELENA AS "LOVEY MARY"
IN
MRS. WIGGS of the CABBAGE PATCH

Beatriz Michelena

FOUNDED ON ANNE CRAWFORD FLEXNER'S DRAMATIZATION OF ALICE HEGAN RICE'S FAMOUS NOVELS, "MRS. WIGGS OF THE CABBAGE PATCH" AND "LOVEY MARY." WITH BLANCHE CHAPMAN AS MRS. WIGGS

RELEASED NOV. 30 ON THE ALCO PROGRAM

ALCO HAS BEEN A LIFE SAVER FOR MANY AN EXHIBITOR. A PROGRAM WITH A BIG THEATRICAL STAR IN EVERY ONE OF ITS RELEASES, PLAYING IN SOME FAMOUS PLAY OR NOVEL, IS A HARD PROPOSITION FOR THE PUBLIC TO MISS

ALCO FILM CORPORATION

HOME OFFICE, ALCO BUILDING 218 WEST 42ND STREET NEW YORK

HALL PRAISES CONTEST

Lubin Author Thinks It Will Produce Good, But Expresses a Doubt—Interest in Contest Strong

Evidence of the wide interest felt among photo-playwrights in THE MIRROR'S "Artistic Ending" contest were forthcoming almost as soon as the issue containing Mark Swan's unfinished scenario had reached the newsstands. The majority of the writers seem to have grasped the underlying principle of the contest, that it is the original, unhackneyed, far from conventional ending that is desired, even more than the solution of the puzzling query propounded when Mark Swan asks, "Who Stole the Portrait?" Likewise, it would seem that the photo-playwrights are as tired of the trite ending as the audiences, and they welcome THE MIRROR-Edison contest as an opportunity to do something out of the rut. As expressive of the playwrights' viewpoint, the following excerpt from a letter from Emmett Campbell Hall, staff writer for the Lubin Company and author of "The Beloved Vagabond" series, may be given:

"I will observe the results of the contest with much interest," writes Mr. Hall, "and am sure it will do a great deal of good, although I am afraid the time is not yet when the 'happy ending' of commerce will not dominate, no matter what the demands of true art may be. You have my best wishes for the success of the contest."

Is Mr. Hall right, or will the contestants for THE MIRROR'S prize give evidence that the unforeseen ending is not impossible? William Lord Wright, whose agitation in the department for "Photoplay Authors, Real and Near," for the unusual and artistic in endings, was largely responsible for THE MIRROR contest, believes that the contest, in which he is one of the judges, will provide screen authors with the needed impetus to show originality.

A synopsis of Mark Swan's story is published on this page. MIRROR readers who missed last week's issue containing the complete scenario, worked out in detail, scene by scene, may secure the back number by sending ten cents to THE MIRROR office. While doing your best to win the fifty dollar prize awarded for the best ending, which will be produced with Mark Swan's story by the Edison Company, or one of the four consolation prizes of ten dollars, do not forget that there is ten dollars awaiting the reader who chooses the best title for the picture. And read the rules carefully, for no entries will be considered that violate any of the rules.

Here is Mark Swan's synopsis of his story:

Kenneth Turner and Ralph Cameron study art in Paris at the same time in the studio of Monsieur Rafael. Turner is not only a hard worker, but has talent akin to genius; while Cameron is very slightly gifted and is not industrious. However, he greatly envies his more fortunate comrade; and when Turner wins warm praise, while Cameron's work is slighted, it arouses a bitter envy in his heart, which grows later to hatred and an enmity that lasts through their lives.

Kenneth Turner finishes his studies and achieves considerable success as a portrait painter in London. He meets Lady Sylvia, daughter of the Earl and Countess of Hawkesley, and is fascinated by her marvelous beauty. Her parents commission him to paint her portrait, and, during the sittings, the two fall in love. When the portrait is completed, Turner confesses his passion and learns that his love is returned.

Nana, a model, used by Turner, unknown to him, is infatuated with him; and his love for Lady Sylvia is gall and wormwood to her. She leaves his studio never to return, and happens to be employed by Ralph Cameron.

The course of true love does not run smoothly for Kenneth and Lady Sylvia, for the earl and countess oppose and forbid their daughter's marriage to a man they consider beneath them. The earl refuses to accept Sylvia's portrait. Sylvia thereupon obtains from Kenneth a solemn promise that he will keep the portrait as a pledge of their love, and that he will neither sell it nor exhibit it publicly.

Meanwhile Ralph Cameron, moved by envious malice, and Nana, urged by disappointed passion, conspire against the happiness of Kenneth, and Lady Sylvia and she is made to believe that he has deceived her.

Stung by the discovery, she returns his ring and refuses to even see or speak to him again. Thereupon Kenneth, unable to understand why he has been jilted, breaks his promise and puts the portrait on exhibition at the Royal Academy, where it scores a tremendous success.

It is, however, exposed to unexpected dangers. Reece and Pimm, men known to the police as expert thieves, have their attention attracted by it. Nana and Cameron see the work of the man they hate achieving success. The earl and the countess object strongly to the exhibition, as it keeps alive gossip of the clandestine love affair; while Lady Sylvia, even though she has broken her troth to Kenneth, resents keenly the fact that he has broken his pledge to her.

One night the picture is taken. The next morning the loss is discovered.

Who Stole the Portrait?

RULES OF THE CONTEST

1st: Contest is open to every reader of THE MIRROR. It is not necessary to be a subscriber.

2nd: One completion of photoplay only can be sent in by each contestant, and must be typewritten. Nothing but the scene or scenes deemed necessary to complete the scenario are to be submitted.

3rd: As many titles may be submitted as each contestant desires. They must be typewritten on separate sheets from other MS.

4th: The completed photoplay is to be one reel 1,000 feet in length. Your submitted completion must be long enough to play five minutes and occupy 300 feet of film.

5th: Manuscripts must be typewritten on one side of the paper only and must be addressed to:

EDITOR, PHOTO-PLAYWRIGHT CONTEST, DRAMATIC MIRROR,
1493 Broadway, New York.

6th: No name must appear on manuscripts. Place your name and address—plainly written—on a card in a sealed envelope and inclose with your manuscript. Write at the top of the first page of all manuscripts also on the sealed envelope, any key word which will identify the envelope with the manuscript.

7th: Keep duplicate of your submitted manuscript, as no manuscript will be returned.

8th: The contest closes at noon of Jan. 9, 1915, and no manuscript received after that hour and date will be considered.

9th: We cannot undertake to enter into any correspondence regarding the contest.

10th: Absolute observation of these rules by contestants is required. Those who do not do so will not have their manuscripts considered.

11th: No employe of THE NEW YORK DRAMATIC MIRROR or THOS. EDISON, INC., can compete for any of the prizes offered in this contest.

Judging

The following points will be taken into consideration by judges in awarding the prizes for the photoplay finish:

Dramatic and logical finish;
Construction;
Originality;
Practicability (ending must not be over 300 feet in length, which will be played in five minutes).

Points taken into consideration by the judges in awarding the prize for the best photoplay title:

Originality;
Appropriateness;
Length.

Judges

Horace G. Plimpton, Manager Manufacturing Production, Thomas A. Edison, Inc.

Mark Swan, Playwright, Scenario Writer for Thomas A. Edison, Inc.

Robert E. Welsh, Editor Motion Picture Department, NEW YORK DRAMATIC MIRROR.

William Lord Wright, Editor Photo-playwrights' Real and Near" Department, NEW YORK DRAMATIC MIRROR.

Decision of the judges will be made as soon after close of contest as practicable. The conclusions with names and addresses will not be opened until the judges have made their decisions.

Thomas A. Edison, Inc., will produce and release the picture as soon after decision of the contest as practicable.

KLEINE SIGNS STAR

Mary Ryan, Scoring in "On Trial," to Appear in "Stop Thief" on Screen

Mary Ryan, who is at present appearing in the season's biggest success, "On Trial," has been engaged by George Kleine to appear in the leading role of his screen adaptation of "Stop Thief." This production will be the second of the American-made George Kleine features, following "Officer 666," which is now ready for release.

"DAMON" ON BROADWAY

Universal Feature, "Damon and Pythias," Opens at New York Theater Soon

New York will be given its first view of the latest Universal feature, "Damon and Pythias," when that picture opens at the New York Theater on Nov. 30. Two performances will be given daily throughout the engagement.

Specially composed music will be rendered with the presentation of "Damon and Pythias," in which over a thousand characters are seen.

Simultaneously with the New York engagement, "Damon and Pythias" will be seen at the Fine Arts Theater, Chicago, opening a week later in the Windy City.

WILLIAMS WITH VITAGRAPH

C. Jay Williams, one of the best known producers of motion picture comedies, has joined the Vitagraph Company, entering work at the Brooklyn studio last week. Director Williams only last week left the Universal ranks, where he had been for a brief stay after his long service with Edison.

LLOYD CARLETON,
Formerly of Lubin, Now Producing Features.

GET ARTHUR'S PLAYS

Edison Company Signs for Exclusive Rights to Work of Author of "Auctioneer"

Negotiations have been concluded by which the Edison Company gets the rights for exclusive motion picture use of Lee Arthur's plays. Mr. Arthur's first production for the screen will be "The Last of the Hargroves," which the Edison Company announces for release on Nov. 28.

Lee Arthur has over a score of prominent dramatic successes to his credit. His first play, "The Gay Mr. Lightfoot," was followed by "We-uns of Tennessee," in which Charles Hanford starred for two years, and "The Auctioneer," David Warfield's best-remembered vehicle. Mr. Arthur was also chosen by Klaw and Erlanger and Mark Twain to dramatize "Huckleberry Finn" and "Tom Sawyer." Cohen's Luck," with Joe Welsh; "Breaking Into Society," with the Four Mortons; "Van Allen's Wife," with Fannie Ward, and "Putting It Over," considered one of the best baseball plays ever written, are others to Mr. Arthur's credit.

This season he has placed "A Little Nugget," with Daniel Frohman, and "The Baby of the Family," and "The Morning After," with the Shuberts.

AT THE VITAGRAPH

"The Sage Brush Gal" and "The Man Behind the Door" Divide New Bill

Two adaptations of well-known novels form the bill offered at the Vitagraph Theater this week. The dramatic element is provided by "The Sage Brush Gal," adapted from Frederick Chapin's story by Doris Schroeder, and produced at the Western Vitagraph studio by Rollin S. Sturgeon. Among those in the cast are Mary Ruby, George Kunkel, William Burke, Myrtle Gonzales, George Holt, J. A. McGuire, Dan Duffy, and Otto Lederer.

"The Man Behind the Door" is a comedy adapted for the screen by Marguerite Bertsch from the Gunter novel. Clay Fitzgerald, Wally Van, Nitra Fraser, Albert Roccardi, Charles Wellesley, Harry Morey, William Shea, and Louis Beaudet are in the cast.

Singing by the Mezzanotte Trio, a new feature at the Vitagraph, two single-reel pictures, complete the bill.

MISS WOODRUFF A SAMARITAN

Eleanor Woodruff, the Pathe leading woman, is busily engaged in a very worthy work. Owing to the hard times in the theatrical business, she found that a great many show girls were unable to secure employment, and some of them were really destitute. Miss Woodruff formed a club of fifteen of the most needy and has made it her business to get them located. She has succeeded beyond her expectations and has already placed ten or eleven of the girls, and hopes before long to be equally successful with the others.

POSTPONE "THE TIGRESS"

The Alco release, "The Tigress," in which Olga Petrova will be featured, has been postponed a short time, and the Life Photo Corporation's production, "Springtime," will take its place in the schedule. Florence Nash is to be featured in "Springtime," others in the cast being William H. Tooker, Frank Holland, Charles Travis, E. J. Flanagan, Bert Gardner, Edward P. Richmond, Edward F. Roseman, Adele Rey, Sue Balfour, and Arnin Tooker.

RELEASE GRANDIN FILMS

Smallwood Film Corporation's Productions Featuring Ethel Grandin on Warner List

Ethel Grandin, until recently leading woman of the Universal-Imp Company, and Ray C. Smallwood, who was directing the pictures in which she appeared, have both become affiliated with the Smallwood Film Corporation. This company will release two one-reel subjects a week to Warner's Features through the United programme. Miss Grandin will have one release a week under the brand name of Grandin Films. The second release will be a farce-comedy, the brand name of which has not as yet been selected.

The first Grandin release on the United programme will be "The Adopted Daughter," a three-part photoplay featuring Ethel Grandin in a dual character, which will be released Dec. 14, 1914.

Although only twenty years of age, Miss Grandin has been prominently featured with the Imp Company, the New York Motion Picture Company, and the Universal Film Manufacturing Company for a period of four years. She will be particularly remembered as having played the leading female role in "Traffic in Souls." Before taking up motion picture work, Miss Grandin was on the legitimate stage, having been with Chauncey Olcott two seasons and with Joseph Jefferson the same length of time. For a year prior to her motion picture engagement she was featured in a vaudeville sketch playing the Orpheum and United time.

SELL STELLAR RIGHTS

"Forgiven" Secured for Four States by Photoplay Productions Releasing Company

"Forgiven; or, The Jack of Diamonds," the Stellar Photoplay Company production featuring Edwin Forsberg, has been sold to the Photoplay Productions Releasing Company, of Chicago, for the following territories: Illinois, Wisconsin, Indiana and Kentucky. Two prints of the feature were purchased at first, but last week orders were received for two additional prints for the same territory. The Chicago Censor Board passed "Forgiven" without a change.

This Stellar feature will be released in the Photoplay Company's territory on Nov. 28. Negotiations are also under way with the same organization for Minnesota, North and South Dakota.

TO FILM "CONSPIRACY"

Famous Players to Stage Melodrama, with John Emerson and Lois Meredith in Cast

The first release of the Famous Players Film Company, in association with Charles Frohman, following the affiliation effected between this company and the celebrated producer last Summer, will be John Emerson in the recent theatrical success, "The Conspiracy."

John Emerson will portray the role of Winthrop Clavering, the eccentric author-detective, originally created by him in the stage presentation of the play. Included in the unusually important supporting cast will be Lois Meredith, an important drawing card in her own right, having been the star of the recent success, "Help Wanted."

NEXT LIFE-PHOTO FILM

"The Avalanche" Will Follow "Springtime" on Alco Programme

The second Life-Photo release on the Alco programme will be a screen adaptation of "The Avalanche," by Robert Hilliard and W. A. Tremayne. "The Avalanche" was one of Mr. Hilliard's greatest successes.

The attempts of a woman to wreck a man through manipulations of the mining stock Avalanche, is the thread of the story. Before the man's marriage he and the woman were engaged. His marriage, however, to another woman arouses the hatred of the central feminine figure in the play. The cast is now being selected.

EXHIBITORS' BALL SOON

Preparations are well under way for the Motion Picture Exhibitors' Ball, which will be held at the Grand Central Palace on Monday night, Dec. 7. Four floors of the Palace have been engaged for the event, and most of the prominent photoplayers have promised to be on hand for the grand march. In the theaters that are planned for each floor the manufacturers are arranging to exhibit their forthcoming pictures.

TAYLOR JOINS BLACKWELL

William D. Taylor, former New York Motion and Vitagraph lead, who has been successfully producing for the Balboa Company at Los Angeles, has joined forces with Carlyle Blackwell and the Favorite Players' Film Company. Mr. Taylor's first activity with the Favorite Players' firm will be on the production of "The Last Chapter," with Carlyle Blackwell in the lead.

LOWRY GOES WEST

Ira M. Lowry, general manager of the Lubin Manufacturing Company, has left the Philadelphia studio for a visit to the Lubin plant at Los Angeles, where Captain Wilbert Melville holds the reins.

PARAMOUNT PICTURES
JESSE L. LASKY
THE FOREMOST CHARACTER ACTOR
IN A ROMANCE OF THE GREAT WHITE CANOPY
THE CIRCUS MAN
FROM THE FAMOUS NOVEL "THE ROSE IN THE RING" BY GEO. BARR McCUTCHEON
RELEASED NOV. 19
LASKY
JESSE L. LASKY FEATURE PLAY CO.
LONG ACRE THEATRE W. 48TH STREET, N.Y.C
JESSE L. LASKY PRESIDENT — SAMUEL GOLDFISH TREAS. & GEN'L MANAGER — CECIL B. DEMILLE DIRECTOR GENERAL
LASKY

SEE AMERICANS FIRST
MADE IN U.S.A.
"OUT OF THE DARKNESS"
Under direction of Thomas Ricketts Mon., Dec. 7th, 1914
A Two Act Psychological Drama
Tense and Thrilling
Featuring
WM. GARWOOD and VIVIAN RICH
AMERICAN "BEAUTY" FILMS
"LIMPING TO HAPPINESS"
A Dainty Comedy Farce
Release Tuesday, Dec. 8th, 1914
"THE GIRL IN QUESTION"
A Modern Society Drama Depicting a Mother's Strategy
Release Wednesday, Dec. 9th, 1914
Distributed exclusively through the United States and Canada by the Mutual Film Corporation.
AMERICAN FILM MFG. CO.
CHICAGO

GOSSIP OF THE STUDIOS

MABEL B. GREENE,
Formerly with Lubin and Historical Feature Company.

DAVID HORSLEY, three directors and forty members of his producing forces left New York last week for the new Horsley Los Angeles studio. Milton H. Fahrney and his talented wife headed the list of migrants, which also included Harry La Pearl.

DOROTHY GRANVILLE, long prominent in musical comedy, vaudeville and stock, has joined the film ranks, being now with the Balboa forces in California.

GRETCHEN HARTMAN, of the Biograph stock, is given one of the best opportunities of her screen career in the role of Marguerite in Biograph's adaptation of "The Romance of a Poor Young Man," Octave Feuillet's novel. This production is the Biograph feature for the week of Nov. 21.

IN THE THREE-PART Edison, "What Could She Do?" Gertrude McCoy takes a little unusual exercise when she climbs a swinging ladder four stories to the roof of a tenement and then in the scene following drops through the skylight to the floor below, a distance of fifteen feet.

I SUPPOSE IT WAS written in the good book that there was to be a big fire at San Pedro, Cal., so it is just as well that it happened while Francis Ford and Grace Cunard were taking pictures in that seaport, for it gave them over six hundred feet of film that will prove very useful in future productions.

ESTELLE MARDO, who was recently chosen as Maurice Costello's leading lady, has appeared in eight photoplays opposite the Vitagraph star, and is now thinking of writing a scenario based upon the titles of the eight films. Here's the way they read: "The Mysterious Lodger" stopped "Bella's Elopement" and stole "The Blood Ruby" in "The Mill of Life." He met "The Girl in the Case," who proved that "The Mysteries of Brayton Court" was "Too Much Burglar," and there you have "The Plot," the picture in active preparation at the present time.

GEORGE FAWCETT, at present appearing in "The Law of the Land," has signed a contract to appear in a motion picture for Hobart Bosworth. Milton Sills, another member of "The Law of the Land" cast, is playing before the camera in his spare time for the World Film production of "The Pit."

MAX FIGMAN and a number of his Los Angeles friends were present recently at a private showing of "The Hoosier Schoolmaster," given at the company's Los Angeles studio. Following the showing, the print was shipped to the general offices of the Alliance Films Corporation in New York.

CHARLES GARRILL and Helen Darner have returned from Sparkill, N. Y., where they have been engaged in taking exteriors for a forthcoming Vitagraph picture. Rex Hitchcock and Nicholas Dunaew are others in the company.

CHARLES WALDRON, who is at present appearing in "Daddy Long-legs," has been engaged by the Famous Players Film Company to support Mary Pickford in the forthcoming production of "Esmeralda."

ADELE LANE is in a very undecided state of mind. She had a good offer to appear in feature films, but does not want to leave Los Angeles if she can help it. She has also a most flattering offer to return to the legitimate stage and here again the same difficulty presents itself. Miss Lane has a comfortable home with all her treasured possessions around her, and it is hard to go away and leave them, and here is the lure of the motion picture profession, the chance to stay at home. Miss Lane has to make up her mind quickly.

TWO GERMAN POLICE dogs are engaged in the forthcoming Edison two-reeler to be entitled "Footprints." Their owner brought them over here because since all the malefactors are in the army along with the honest men, there was no more tracking for them to do. Their parts are to trace some prints which the fugitives make in their get-away. So well trained are they that if any one holds a pistol in their sight they will straightway jump at the neck of the innocent offender. Charles France is the director.

"WHERE IS MY WANDERING BOY TO-NIGHT," a one-reel Edison throb-and-sob picture, is being enlarged into two full reels under the directorship of John Collins. In the cast are Marc McDermott and William West, who takes the part of the heart broken father.

IN PRODUCING THE Edison two-reel drama, "The Best Man," a train was hired on the Erie road in Jersey City. The last scene taken was that in which Duncan McRae rushes up, in his pajamas, as the train bearing the fugitives speeds away. Through the annoying mistake of a yard man the train was switched back to another platform and McDermott, Brabin and the rest, after idly wondering what had become of McRae, left for home. After wandering up and down the platform for a long time, McRae borrowed a pair of overalls and came back to Bedford Park a most democratic looking individual.

"I WOULD LIKE very much to get an engagement with your firm, either as a bookkeeper or an actor," wrote a recent aspirant to the World Film Corporation.

LITTLE MAURY, Lori, and Baby Eldean Steuart, of "The Five Steuarts," will be seen in the Christmas feature produced by the Edison Company.

VAN DYKE BROOKS had a fairly good "bit" vacant and thought he might be able to fill it from the ranks of the extras. Selecting one who might look the part if properly made up, he asked:

"Are you an actor?"

"I have been on the nine-foot line," was the response.

"Next!" yelled Mr. Brooke.

Several aspirants passed in review before him, exhibiting their good points, but none seemed to satisfy the director until a long, lean, hungry-looking individual made application.

"Are you an actor?" asked Mr. Brooke.

"Well, I have a dress suit," was the reply, in a sepulchral voice.

The director gave the assembled extras one withering look and vanished.

"I'M GLAD I WASN'T born on a Friday," said Mabel Trunnelle, the Edison leading lady, after her narrow escape from serious injury while en route in an automobile to West Hampton Beach a few days ago. As John H. Collins required the real desert atmosphere for his picture, "The Everlasting Triangle," two automobiles were pressed into service to convey his people to the white sands of West Hampton. While the cars were traveling at a high rate of speed along the Motor Parkway, the driver of the car behind discovered that a large bolt from the rear axle of the car in front, in which Mabel Trunnelle was seated, had become loosened and dropped to the roadway. A warning was shouted and the brakes were applied, while Miss Trunnelle was assisted out. An attempt was made to drive the car to the nearest garage, but only a short distance had been covered at slow speed when the axle broke, the driver escaping injury by his firm hold on the wheel.

OFFICER 666

Five Parts

Five reels of uproarious fun with a laugh in every scene. It's called the "Melodramatic Farce" but it's all fun with a sobering touch here and there just to rest you for the coming laugh!

"Officer 666" is already one of the best advertised successes in the country. Under the Cohan & Harris standard "Officer 666" played four hundred and eighty-eight American cities.

YOU WILL REAP THE BENEFIT!

We couldn't improve the cast. With Howard Estabrook in the lead of Travers Gladwin and a supporting company of the original stars, "Officer 666" solicits your patronage.

TO BE BOOKED THROUGH THE FOLLOWING KLEINE OFFICES:

CHICAGO, 166 N. State St. — TORONTO, 56 King St., W. — PITTSBURGH, 309 Lyceum Theatre Bldg. — DENVER, 403 Railroad Bldg.
BOSTON, 397 Washington St. — NEW YORK, 126 W. 42nd St. — LOS ANGELES, 701 Majestic Theatre — SEATTLE, 213 Orpheum Theatre
MINNEAPOLIS, 210 Temple Court Bldg. — DALLAS, 238 Sanger Bldg. — ATLANTA, 43 Moore Bldg. — SAN FRANCISCO, 529 Pacific Bldg.
PHILADELPHIA, 1309 Vine St.

GEORGE KLEINE

KALEM'S FIVE-A-WEEK

THE PRICE OF SILENCE

A Modern Two-Act Drama—One of the

ALICE JOYCE SERIES

To save her father from the electric chair, Barbara is forced to wed the man she helped ruin. A story decidedly out of the ordinary.

Released Monday, December 7th. Eye-Catching Scenes on the 1, 2 and 6-Sheets

IN DUTCH

That's what happens to Bill Jones when he tries to help a friend escape from a prize-fight raid.

Released Tuesday, December 8th

THE MYSTERY OF THE YELLOW SUNBONNET

A TWO-ACT drama of a foreign spy's plot to steal the U. S. Coast Defense plans. Of timely interest.

Released Wednesday, December 9th
Striking 1, 2 and 6-Sheets

Scene from "THE FLYING FREIGHT'S CAPTIVE"

THE BOLD BANDITTI AND THE RAH RAH BOYS

Don't let your patrons miss the rip-roaring mix-up between the real blackhanders and the masqueraders. It's a scream clear through.

Released Friday, December 11th

THE FLYING FREIGHT'S CAPTIVE

An Episode of the

HAZARDS OF HELEN RAILROAD SERIES

Nerve? You will agree that Helen Holmes has lots of it when you see her leap from the speeding train in this episode. Don't fail to get this feature.

Released Saturday, December 12th — Strong 1, 2 and 6-Sheets

KALEM COMPANY — 235-239 West 23d Street, NEW YORK

PARAMOUNT PICTURES

DANIEL FROHMAN
Presents
The distinguished comedienne,
MAY IRWIN
In her greatest stage success

"MRS. BLACK IS BACK"
By George V Hobart.
America's foremost comedy-artiste in one of America's funniest comedies,
In Four Parts of Motion Pictures,
Released November 26th.
Produced by the
FAMOUS PLAYERS FILM CO
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PARAMOUNT PICTURES

Bosworth

ADELE FARRINGTON

NOVEMBER 23rd

PARAMOUNT PROGRAM

Bosworth

THOMAS SANTSCHI IN A COMING SELIG FEATURE.
"Unrest," Released in Two Reels, Nov. 30.

ON THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

Los Angeles (*Special*).—With Old Sol continuing Summer weather, the calendar to the contrary, the Photoplayers Club announces active preparations for its annual Winter ball. Much new life has been infused into that organization, and the "new blood" is giving much enthusiastic aid in preparing for the annual event. Again the Shrine Auditorium will be engaged for the film hop and once more the immense place will be crowded, declare the club officials.

In the meantime, there flashes on the curtain the announcement of the Screen Club of San Francisco, with its first ball Nov. 28. This organization is composed of practically all the exhibitors and exchanges of the Northern city, and is officered by the best known men in the business there. Charles Stillwell, vice-president, was in Los Angeles a few days ago, together with Mr. Johnson, of Turner and Dahnken. These uplifters and good fellows made the rounds of the studios, distributing the glad hand and sunny smiles. As a result, many film stars will journey north on the 28th to join in the Screen Club festivities.

A Wedding At Inceville

A third wedding has been scored by Inceville, the events being registered in rapid succession. First "Shorty" Hamilton went over the road for life; then "Bull" Durham, the ex-Giant, was made happy. Now E. H. Allen, general superintendent of the studios, steps to the foreground with a charming bride on his elbow, Miss Margaret Thompson, leading woman for Mr. Ince. Last July Miss Thompson splashed the billows of the broad Pacific and sent up a cry for help. Correct! It was the gallant Allen who surged through the angry billows and snatched the fair one from a watery grave. Cupid took nine shots at the couple before the lady fairly revived. Inceville presented the pair with a silver service.

Carlyle Blackwell has started something which will have far-reaching results. During a discussion at dinner in a local café, Mr. Blackwell decided to interest himself in the Children's Hospital here. He started a subscription list with his name and a donation. Others of the party followed his example. Ruth Hartman and Mrs. Charles Murray, the following day, seised the Blackwell limousine and made the rounds of the studios with the subscription list. As a result one or more rooms at the hospital for kiddies will be maintained by kind-hearted actors and others of the film colony. Mr. Blackwell also is planning for a Christmas surprise for inmates of the infants' institution.

When Laemmle Arrived

When the president of the Universal arrived at the Hollywood studio he was confronted by a huge banner, strung across the street, high over the boulevard, reading "Welcome to Carl Laemmle, king of the movies." Some welcome!

Lee Moran has challenged all comers for a tango bout. The only conditions made by this Nestor comedian are that each contestant must be as handsome and long-legged as the challenger.

Julian Lamothe, the former free-lance photoplay writer of New Orleans, has arrived at Wilbert Melville's Lubin studio, taking up his duties as editor. If Mr. Lamothe is acquainted with the eccentricities of automobiles which mess their gears and have to be backed from San Pedro harbor to Los Angeles in the reverse, he is in the right place at last.

Marshall Stedman has become a P. A. L., and is getting busy as a member of that active association of professional photoplay writers.

By the time this number of THE DRAMATIC MIRROR is issued, Colonel W. N. Selig will be back at the home plant at Chicago, getting those single-reel animal pictures ready for regular releases through the General Film. The demand from exhibitors for this added feature is country wide. Mr. Selig will not be absent long from his beloved jungle zoo and roaring pets. He plans to return just before New Years for the grand opening of this million-dollar studio, when there will be doings in Los Angeles of much intensity.

Charles Swickard, the well-known directing producer of the legitimate, has been added to the staff of directors at Inceville. He is the eighth producer at work at the Broncho-Domino-Kay-Bee studio at Santa Ynez canyon.

Arbuckle Joins Bosworth

Macklyn Arbuckle is the latest to join the Bosworth staff. He will star in Lois Weber's company. That studio is aiming at other prominent actors for future productions.

Charles Mortimer Peck, formerly a prominent New York newspaper man, has been engaged as promotion expert of the Balboa corporation. As a publicity man he was connected with the biggest commercial corporations of America. Not only has he had wide newspaper and advertising experience, but the scribe also has enjoyed theatrical and film experience of deep character. He is a welcome addition to the "live ones" of the Pacific Coast film colony.

Manager Harry D. Naugle, of Cline's Broadway house, has moved up again. He has been engaged to fill a prominent position with the General Film branch here.

Elsie Janis a Scenario Writer

Elsie Janis, with the Bosworth Company, wrote the photoplay in which she is making her initial appearance. She will play there for six weeks.

Alfred L. Chapman, surviving witness of the Custer massacre, is to be featured in a two-reel Bison picture by the Universal.

Don Meaney, of the Universal publicity department, is at work again after fighting many rounds with a whooping attack of pneumonia.

All the Kalem company have been concentrated at Marshall Neilan's studio on Fleming Street, Los Angeles. The dramatic companies, formerly working in Glendale under George Melford, had a moving day of proportions. Neilan, whose Irish flag indicates Kalem comedy doings, had his studio in splendid shape for the general invasion.

W. B. WING.

—Pathé—

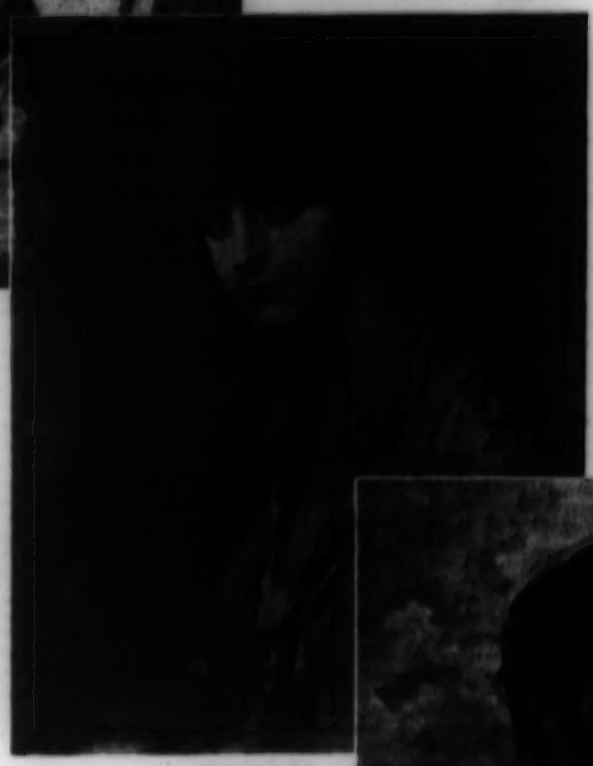
Oil Portraits in Color

of the leading Pathé Players, Pearl White, Eleanor Woodruff, Crane Wilbur and Paul Panzer, can now be obtained suitable for framing in the lobby of your theatre, or for sale to your patrons.

This was made possible by the discovery of a new process for reproducing oil paintings—a secret process which retains the full tone, color, richness and texture of the original; in fact, experts cannot distinguish them from the originals. Nothing similar has ever before been offered on the motion picture market.

Eleanor Woodruff

Crane Wilbur



Pearl White

Paul Panzer

The Original Portraits

The original portraits were very costly and were painted by the famous artists, Goldbeck, Crisp and Nikolaki. Each picture was especially selected and approved by the player portrayed, and each is signed both by player and artist.

Size—13x17 inches, mounted ready for framing.

Price $2.50 each, f. o. b. the exchange where purchased.

Here is an extraordinary opportunity to gain four masterpieces for your lobby at a price which is almost unbelievable.

To show these pictures in your lobby will prove an invaluable advertisement for your theatre and in addition will create a large demand among motion picture fans for copies of the pictures, thus opening to you a new and desirable source of profit.

These superb pictures, or information concerning them, may be obtained at any of the Eclectic Feature Film Exchanges, at the home office, or through an exhibitor showing "The Perils of Pauline."

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LOS ANGELES
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MINNEAPOLIS
4th and Hennepin Sts.
NEW ORLEANS
910 Gravier St.
NEW YORK
115 E. 23d St.
OMAHA
1312 Farnam St.
PHILADELPHIA
1233 Vine St.
PITTSBURGH
712 Liberty Ave.
PORTLAND
323 Burnside St.
SAN FRANCISCO
67 Turk St.
SALT LAKE CITY
68 South Main St.
SEATTLE
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The Eclectic Film Co.

110 West 40th St. — New York City

"The Cream of American and European Studios"

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

MRS. CATHERINE CARR,
Scenario Editor, Kinetophote Corporation.

A tenor drum has spoiled many a good photoplay.

* * * *

Why the plot-stealing wail? When we thought this doleful plaint was safely dead and buried along come some half-dozen epistles charging that "the plot-stealing practise has been revived," and citing half a dozen horrible examples. We have asserted time and again that responsible editors will not steal your ideas. As Commodore J. Stuart Blackton says: "Submit your goods to first-class companies. Tennyson said of a strange literary coincidence: 'A Chinese scholar wrote me some time ago saying that in an unknown, untranslated poem there were two whole lines of mine almost word for word.' Byron in his monody on the death of Sheridan, where he says there will never be another Sheridan, the mold being broken up, employs word for word terms in which an ancient Sanskrit document refers to the death of Matu, notwithstanding that Byron could never have seen that document. Shakespeare's passage about love and lightning in 'Romeo and Juliet,' II, 2, is almost identical with a quotation from 'Malata and Madhava,' an Indian poem by Bhavabuti, written nine centuries before and not translated up to Shakespeare's time. Every author of experience knows of unusual coincidences in literaryland. W. H. McManus writes of the discovery of a magazine story carrying a plot almost identical with the plot of the picture play, and yet the two were released almost simultaneously. "I am a printer," he writes, "and many times when putting the last forms to press have I thought of the awful event of some one smashing a form of type with the mallet. Quite lately this formed the climax of a photoplay I had in mind. Up to that time I had never read your book, 'The Motion Picture Story.' If I had written this story I would probably have wasted considerable postage before some kind-hearted person informed me you had done the same climax. I have had the experience of naming a story and sending it out, and the identical name used before the story returned, and after I renamed it and sent it forth again I saw almost the identical picture on the screen and called the story back. We all read the same publications, think along somewhat the same channels, and all see the same pictures. It is not at all surprising there are so many conflictions."

* * * *

It rains upon both the just and the unjust film.

* * * *

Create Ideas.

Now Benjamin P. Schulberg is a busy man; he is not only editor of Famous Players, but he is also responsible for that nifty advertising matter which helps make Famous Players famous. With the development and advancement of the photoplay, Editor Schulberg thinks it is surprising that the theory still persists that technique is more desirable than ideas. He says: "As I have often pointed out, a motion picture director can produce a film idea submitted with poor technique or without technique, but cannot produce technique without an idea supporting it. The argument appears conclusive, yet there are many photo-playwrights and even a few 'scenario experts,' who are so impressed by the formidability of 'technique' as to give that negative term more importance than the basic idea of the photoplay, without which a screen performance is impossible. 'Technique,' as such, can be mastered by any person of average intelligence and aptness. The art of creating and developing ideas can never be cultivated by many people of unusual intelligence and culture, and only after rigid application and severe training by *any*, with the exception of a gifted few with whom plot-creation is a native genius. We want ideas in the studio, not exact directions of how to produce motion pictures regardless of the basic element upon which they are built. There will always be a sufficient number of people who will be able to put an idea in the proper and varying dress required by the photoplay, the legitimate drama, or the novel; but there will always be a scarcity of real ideas. Let us encourage the writers to create ideas—the technique will take care of itself—or be taken care of by thousands of others who can do that and little else."

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Continued picture plays are of no interest to the occasional visitor.

* * * *

Ah, "Lena Rivers!"

"The Butler and the Villain" is the title of a vaudeville sketch that is causing 'em to sit up and take notice, and which was written by John William Kellette, photo-playwright and special writer and about everything else that is good. Mr. Kellette utilizes some of his hefty stationery to tell us something real interesting anent book adaptations, and he about covers the subject in the following: "Some time ago I wrote that 'all books did not make good photoplays,' in speaking about adaptations, and a writer often had to change the story to meet the purpose of the producer. In other words: If the story did not make a story, take the title and build another feature around it. As an illustration of this, I shall call your attention to 'Lena Rivers,' a story written by Mary J. Holmes prior to 1850, from which a successful comedy was made and toured the country. In the stage version there was interpolated stuff that was not to be found in the book, but the author had a good comedy from the spoken lines rather than from the situations. In the book these comedy situations are lacking. Were one to attempt to build a film version from the stage version as it appeared, he would be accused of juggling situations to suit his own purposes, and the claim would be well made. In the Whittman version I disregarded the daguerreotype incident in the book almost altogether, but the stage version makes great of it. The story would have made a pathetic, interesting film feature without the thrill of sunken steamers, wrecked trains, betrayed interests, yet contained the 'punch' of a virtuous life, bearing up under accusations that would have driven many to their graves. If you have an adaptation to make, know your producer's intent. If he wants a feature full of thrills and the book doesn't carry them, take the title, read the book through once, and then throw it away. Then write an original, touching upon the best-known parts of the book to take the curse off the insinuation that it wasn't the story. It is the story, the story as seen from the producer's angle; you'll see it at another angle; but if you want an 'adaptation,' take it from the author's angle. You have no business to add a thing to the original text, but merely present the book to the eye in the best possible manner with the material you have at hand. But best of all: Don't write adaptations unless you are asked to do so. You'll do better with original work, and you'll take pride in the fact that it is all yours."

* * * *

Poodle Hatcher, who graduated with such high honors from a photoplay correspondence college, continues to mix wallpaper paste.

As to Standardization.

Richard V. Spencer, the versatile editor of New York Motion Picture Corporation, has been very busy the past five years writing and revising picture plays, but it has occurred to him that it would be a good idea to take up the matter of script standardization in THE MIRROR'S columns. "For instance," writes Mr. Spencer, "we have 'Photoplay,' 'Scenario,' 'Script,' 'Motion Picture Play or Story,' and then again we have: 'Sub-title,' 'Title,' 'Caption,' 'Sub-caption,' 'Leader,' 'Inter-script,' etc. Some prefer one and some prefer another. Why cannot it be arranged so that a standard can be set and only one of the words used? It certainly would save editorial time and temper. A word about titling. In my opinion there is a pronounced tendency among authors, and this includes professional as well as amateur, to choose the lines of least resistance in the matter of using titles, more especially sub-titles preceding scene action. First, they use too few titles as a rule. Most of these are badly chosen and show lack of thought. The proper use of titles is half the battle of technique. The use of a good title at the right place will get over the author's idea to the audience clearly in a moment, which would take a dozen scenes of continuity and padding to otherwise effect. The big majority of authors do not pay enough attention to scene detail—business—and characterization. It is not enough to say: 'John and Bill are rivals for the hand of Mary.' What does the editor or director know of the author's conception of John and Bill, or Mary, from this description? We wade through several pages of script wearily and learn perhaps that John is the lead and Bill's the heavy. Nine times out of ten there is no description of the types—just plain Bill and John. Detail counts. Often it will sell an otherwise worthless story. Write in proper characterization as the story progresses and the different characters are introduced. Describe scene business and movement of characters. If the editor or director have to do it to produce your purchased story, it cuts down just that much your check. Authors complain about not receiving credit on the screen. Why should they, when another has to do the work they should have done?" As to Editor Spencer's standard script theory, we fear that it will never come to pass. Some authors use "leader" and others are partial to "sub-title," and both are correct. The words "caption" and "sub-caption" are a little too aristocratic for our plebeian taste. Sometimes, somewhere, script forms and technical expressions may become standard, but with almost every director demanding something different we fear that halcyon period is yet in the dim distance. Mr. Spencer's plea for a full script and for keen characterization are worthy of close attention. His slogan, "The proper use of titles is half the battle of technique," appeals to us.

* * * *

Some achieve music and some have the mechanical piano-player thrust upon them.

* * * *

Editorial Confidences.

We have little use for the editor or the director who takes the author's manuscript, submitted in good faith, and passes it around the office, or mails it to others as an excruciatingly funny joke. These very persons were once beginners and probably would not relish an exhibition of their first pictures, or the passing from hand to hand of their primary photoplays. An editor is in a confidential office. He advertises for, or is in the market for, scripts. The trusting beginner—many times illiterate—maybe tries to observe the rules laid down, and the script writing is a serious business with him. He regards the editor as a counselor and friend. The editor is an all-important personage—all that stands for wisdom and talent—in the eyes of the beginner. Accord these people the courtesy due them. Most editors are as sympathetic as their duties will permit. The impossible script is rejected, and there the matter ends. A few seem to regard the efforts of the incompetents as highly amusing, and the pitiful attempts at writing are passed around among "the boys," as examples of humor.. We receive these humble and oftimes impossible literary endeavors every day in the year. We do not wish them; we do not read them—often. But when we do read these scripts they are returned and are not mailed to Bill Jones, prominent photo-playwright, with "ha, ha," written on the first page. There is too much of this kind of work going on. It is unkind, to put it mildly.

* * * *

We read a photoplay the other day that had an unusual ending. It has been placed in a safety deposit vault.

* * * *

Around the Edges.

Several writers have complained to us of treatment accorded them by the Balboa Company. Will the editor kindly send us prices paid for scripts, so we may publish his statement?

"All the world is at the studios out here—California—and certain manufacturers find it easy to pick up actors, not being particular about the work. In time it will tell against quality of productions. All one seemingly needs is a hunch and then to watch the pictures and where that practise is general the result is evident." The above is an extract from a communication written by a photoplay author and actor. He continues: "Some pictures I like very well, and all I could improve on if it were possible. In pictures one is more or less a machine under some directors. They do not yet understand the necessity of rehearsals, and many think if they 'run through this scene,' they have done a day of hard work. Times have changed, and they will change again. I believe we will yet arrive at regular rehearsals with all directors. Some see that need now, and the screen tells the tale!"

The "Kay-Bee," "Broncho," and "Domino" are overstocked at present and will not be buying scripts for some time.

Emily Brown Heininger, the well-known writer of photoplay comedy, has also been writing special articles for Chicago newspapers, and writing them well.

* * * *

The discussion of "barroom" scenes may yet develop into a "joint" debate.

* * * *

Prompt Rejections.

Some system should be arrived at so that the trusting author can have his script returned within four weeks at the latest. Then, too, if the script is held for "further consideration," a statement to that effect should be mailed the writer.

* * * *

An Admonition.

Say the lead in your photoplay is Jack Jones. Do not call him Jack Jones in a portion of your script, then in other scenes allude to him as plain Jack, and then in reel two forget you have called the lead Jack Jones and plain Jack already, and come along during the rest of the action with just Jones. If your lead is named Jack Jones, allude to him as Jack throughout the script. Identify your characters by one name and stick to that appellation. To do otherwise with your cast of characters leads to confusion.

* * * *

Willis, the Winner.

Hon. Frank B. Willis, Republican candidate for Governor of Ohio, was elected to that office on Nov. 3. He defeated Governor Cox, who was responsible for the Ohio Board of Motion Picture Censorship, and who with M. A. Neff dictated the appointments. Mr. Willis is author of the copyright bill for motion picture manuscripts introduced by him at the request of THE DRAMATIC MIRROR. This bill is at present buried in committee and will see the light of day only by unceasing efforts of photoplay authors. They should write to their Congressmen and Senators and have their friends write urging a consideration of the measure. The Authors' League and the Photoplay Authors' League, Inc., have indorsed the measure.

* * * *

Pertinent Pointers.

Literary value and brevity are desirable in writing sub-titles.

You expect the editor to be businesslike; be you likewise.

The average director appreciates the story in which comparatively few interiors are used.

GUSTAVE FROHMAN, President — W. L. SHERRILL, Vice-President — S. H. BOYNTON, Treasurer

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The Frohman Amusement Corporation

and Drama Photoplay Producers

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THE FILM RECORD

FEATURES ON THE MARKET

Paramount Pictures.

(Famous Players) Gladys Hanson in The Straight Road.
(Lasky-Belasco) Bessie Barriscale in The Rose of the Rancho.
(Lasky) Theodore Roberts in The Circus Man.
(Dunworth) Adele Farrington in The Country House.
(Famous Players) Tyrone Power in Aristocracy.
(Famous Players) May Irwin in Mrs. Black is Back.
(Lasky) H. B. Warner in The Ghostbreaker.
(Smalleys) Lois Weber in False Colors.

General Film.

(Kalem) The Invisible Power.
(K. and E. Biograph) The Woman in Black.
(Vita.) The Wis(h)some Widow.
(Selig) The Story of the Blood Red Rose.
(Ess.) The Tell Tale Hand.
(K. and E. Biograph) Under the Gaslight.
(Lubin) The Spy's Fate.
(Vita.) The Tangle.
(Vita.) The Locked Door.
Two Women.
The Little Angel of Canyon Creek.

World Film.

Barbara Tennant in When Broadway Was a Trail.
Blaney Picture in Across the Pacific.
Vivian Hart in The Wishing Ring.
Laura Sawyer in One of Millions.
Clara Kimball Young in Lola.
Cecil Spooner in The Dancer and the King.
Wilton Lackaye and Gail Kane in The Pit.

K. C. Booking Company.

The Spirit of the Penny.
The Span of Life.
The Coming Power.
The Little Jewess.

Photo-Drama Company.

Kerry and Shannon in After the Ball
(George Kleine) Anthony Novelli in Julius Caesar.
Howard Estabrook in Officer 666.

American.

Richard Bennett in Damaged Goods.

Alliance Programme.

(Favorite Players) Carlyle Blackwell in The Key to Yesterday.
(Excelsior) Octavia Handworth in The Path Forbidden.
(Select Photoplay Company) Retha Williams in At the Old Cross Roads.
(Progressive) Harry Carly in McVeagh of the South Seas.
(Masterpiece Film) Max Figman in The Hoosier Schoolmaster.
(Favorite Players) Carlyle Blackwell in The Man Who Could Not Lose.
(Excelsior) Octavia Handworth in When Fate Lends Trump.

Also Programme.

(Chas. Urban) Little Lord Fauntleroy.
(All-Star) Digby Bell in The Education of Mr. Pipp.
(California M. P. Company) Beatrice Michelena in Mrs. Wizzo of the Cabbage Patch.
(Popular Players) Olga Petrova in The Tigress.
Mabel Taliaferro in The Three of Us.

Universal.

Annette Kellermann in Neptune's Daughter.
Damon and Pythias.

Eclectic.

Edna Mayo and Ernest Truex in The Quest of the Sacred Gem.
The Crown of Richard III.
Elsie Esmond and Thurlow Bergen in The Fireman and the Girl.
The Toreador's Oath.
When Fate Was Kind.
More Than Queen.

MUTUAL FILM RELEASES

Monday, Nov. 30.

(Amer.) The Bozzard Child. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Bell.) Our Mutual Girl No. 46. Top.

Tuesday, Dec. 1.

(Beauty) Cupid and a Dress Coat. Com.
(Maj.) The Old Good-for-Nothing. Dr.
(Than.) The Center of the Web. Two parts. Dr.

Wednesday, Dec. 2.

(Amer.) The Strength o' Ten. Dr.
(Broncho) A Romance of Old Holland. Two parts. Dr.
(Bell.) The Lucky Shot. Dr.

Thursday, Dec. 3.

(Domino) The Visit. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual) Mutual Weekly No. 101.

Friday, Dec. 4.

(Kay-Bee) Mother of the Shadows. Two parts. Dr.
(Princess) The Creator of Hunger. Dr.
(Than.) Naidra, the Dream Woman. Dr.

Saturday, Dec. 5.

(Keystone) (Title not yet announced.)
(Bell.) Who Shot Bud Walton? Two parts. Dr.
(Royal) Sherman Was Right. Com.
(Royal) It's Very Trying. Com.

LICENSED FILM RELEASES

Monday, Nov. 30.

(Bio.) A Mother's War. Dr.
(Edison) Wood B. Would Goes Snipe Hunting. Twelfth of the "Wood B. Would" Series. Com.
(Ess.) A Maid of War. Com.
(Kalem) Her Bitter Lesson. Two parts. Dr.
(Lubin) The Beloved Adventurer. Series No. 12. "Fate's Tangled Threads." Dr.
(Selig) Unrest. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial No. 79.
(Vita.) Everything Against Him. Dr.

Tuesday, Dec. 1.

(Bio.) The Closing Web. Two parts. Dr.
(Edison) The Girl of the Open Road. Dr.
(Ess.) The Butler. Dr.
(Kalem) Bud, Bill and the Waiter. Com.
(Lubin) Coupon Collectors. Com.
(Lubin) For a Widow's Love. Com.
(Selig) The Rival Stage Lines. Com.
(Vita.) Saved from a Life of Crime. Two parts. Dr.

Wednesday, Dec. 2.

(Edison) A Double Elopement. Com.
(Ess.) The Fable of "The Club Girls and the Four Times Veteran." Com.
(Kalem) The Prodigal. Two parts. Dr.
(Lubin) The House of D'Oz. Two parts. Dr.
(Selig) The Lion Hunter. Dr.
(Vita.) The Mysterious Mr. Davey. Com.

Thursday, Dec. 3.

(Bio.) In Quest of a Story. Dr.
(Ess.) Sophie's Fatal Wedding. Com.
(Lubin) The Grip of the Past. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 80.
(Vita.) The Man That Might Have Been. Dr.

Friday, Dec. 4.

(Bio.) Making Them Cough Up. Com.
(Bio.) Bertha, the Buttonhole-Maker. Com.
(Edison) Who Goes There? Two parts. Com.
(Ess.) The Plans, the Time and the Man. Two parts. Dr.
(Kalem) The Devil and Mrs. Walker. Com.
(Lubin) A Believer in Dreams. Dr.
(Selig) Which Ham is Schnappsmeier's? Com.
(Selig) Love's Acid Test. Com.
(Vita.) The Methods of Marzaret. Com.

Saturday, Dec. 5.

(Bio.) The Deacon's Son. Dr.
(Edison) It's a Bear. Com.
(Ess.) Broncho Billy's Judgement. "Reg. in U. S. Patent Office." Dr.
(Kalem) The Stolen Engine. Fourth of the "Hazards of Helen" Series. Dr.
(Lubin) Brown's Cook. Com.
(Lubin) He Wanted His Pants. Com.
(Selig) Her Sister. Dr.
(Vita.) Bunny's Little Brother. Two parts. Com.

UNIVERSAL FILM RELEASES

Monday, Nov. 30.

(Imp) The Coward. Two parts. Dr.
(Sterling) No release this week.
(Victor) A Lonely Salvation. Dr.

Tuesday, Dec. 1.

(Crystal) Charlie Woos Vivian. Com.
(Crystal) The Barber Shop Feud. Com.
(Gold Seal) Called Back. Four parts. Dr.
(Nestor) (No release this day.)

Wednesday, Dec. 2.

(Animated Weekly) No. 148.
(Belair) The Girl Stage Driver. Two parts. Dr.
(Joker) The Wise Guys. Com.
(Joker) The Ascension of Theschyneg Platte—Switzerland. Edu.

Thursday, Dec. 3.

(Imp) The Young Philanthropist. Dr.
(Rex) The Mystery of the Sea View Hotel. Two parts. Detective. Dr.
(Sterling) Love, Luck and Candy. Com.

Friday, Dec. 4.

(Nestor) When Lizzie Got Her Polish. Com.
(Powers) The Heart of a Magdalene. Two parts. Dr.
(Victor) Father Buys a Bale. Com.-Dr.

Saturday, Dec. 5.

(Frontier) The Circle of Gold. Dr.
(Bison) The Foundlings of Father Time. Two parts. Dr.
(Joker) A Dream of a Painting. Com.
(Joker) The Porpoise Fisheries. Edu.

HARRY MESTAYER, who is appearing with the Princess Players, has been engaged by the George Kleine Company to take a leading part in the film version of "Stop Thief."

ROMAINE FIELDING, known as the "4 in 1" director-manager, director, author, and lead, has purchased a box at the Thanksgiving Eve annual ball of the Screen Club at the Astor Hotel, and then on Dec. 8 he will lead the grand march at the Philadelphia Exhibitors' Ball.

JAMES COOLEY has joined the Imp Company under the direction of Lucius Henderson.

Selig

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Order through Special Feature Dept., General Film Co., Brilliant 4-Color Selig Posters for Above. 1-sheets, 3-sheets and 6-sheets.

Selig Current Releases for Week of December 7-13

THE MYSTERY OF THE SEVEN CHESTS
Released Monday, Dec. 7. Two Reels
One of JAMES OLIVER CURWOOD'S intensely mystery stories in which there is real fighting on land and on sea. The heroine discovers a confession that releases her father from prison. The cast includes ADDA GLEASON, LILLIAN HAYWARD, WM. STOWELL and EDWIN WALLOCK.

HEARST-SELIG NEWS PICTORIAL—No. 81
Released Monday, Dec. 7. One Reel
Up-to-date news pictures of the world's greatest war now raging in Europe. Taken by our own camera men on the battlefields.

SAVED BY A WATCH
Released Tuesday, Dec. 8. One Reel
Another exciting and interesting Selig western drama. Written and produced by TOM MIX, who plays the leading role. He is supported by GOLDIE COLWELL and LEO D. MALONEY.

THE ABYSS
Released Wednesday, Dec. 9. One Reel
A startling and impressive Selig tragedy, featuring the inimitable remorse of desperation and despair. THOMAS SANTSCHI and BESSIE EYTON are featured.

HEARST-SELIG NEWS PICTORIAL—No. 82
Released Thursday, Dec. 10. One Reel
Another lengthy film of latest European war news, taken by our own camera men on the battlefields. Also interesting news events photographed in other countries.

ONE KISS
Released Friday, Dec. 11. One Reel
An uproarious Selig farce-comedy, written by MAIBELLE HELENE JUSTICE, and played by the popular Selig comedians, including ED SMITH, JOHN LANCASTER, LILLIAN BROWN LEIGHTON and LILLIAN HAYWARD. Full of laughs and comic situations.

THE SOUL MATE
Released Saturday, Dec. 12. One Reel
A typical Selig melodrama, telling the story of a susceptible laundry girl in search of an admirer. She receives one, but at last finds him driving the laundry wagon.

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Eleanor Blanchard

LUBIN PHOTOPLAYS

WALLACE C. CLIFTON
Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

FEATURE FILMS OF THE WEEK

Lasky's "The Rose of the Rancho" Meets Every Test—Tyrone Power Seen in Famous Players' "Aristocracy"—"The Education of Mr. Pipp" Marks Digby Bell's Screen Debut

DON LUIS OF MONTERREY COMES WOOING THE ROSE.
In Jesse Lasky's "The Rose of the Rancho."

"THE ROSE OF THE RANCHO"

Five-Part Adaptation of the Play by David Belasco and Richard Walton Tully. Produced by the Jesse L. Lasky Feature Play Company under the Direction of Cecil B. De Mille.

Juanita ..... Bessie Barriscale
Senora Castro Kenton, her mother ..... Jane Darwell
Bera Kincaid, land jumper ..... Dick La Reno
Kearney, of United States Government ..... J. W. Johnston
Don Luis del Torro ..... Monroe Salisbury
Padre Antonio ..... James Neill
Espinosa ..... Sydney Deane
Half Breed ..... William Elmer
Isabelita, Espinosa's daughter ..... Jessie McPherson

To use a colloquial phrase, "The Rose of the Rancho" has everything. The story as prepared for pictures makes interesting romantic drama; the settings representing California in the middle of the last century are superb, the essential characters are notably well presented by one of the strongest casts yet gathered for a Lasky picture, and the photography and tinting are flawless. On any point that one may care to test a photoplay, "The Rose of the Rancho" qualifies. It has heart interest, finely brought out in Bessie Barriscale's playing of the fascinating Juanita; it has suspense, born of a carefully planned plot which advances to each climax in a logical fashion; it has conflict, based on the Spanish landowner's hatred of the usurping Gringos, and it has that most necessary of all qualities, the spark of dramatic life. All of which may be taken to indicate that this Belasco-Tully-De Mille product is quite a picture.

The fact is that Mr. Tully's drama is just the kind that shows up most effectively on the screen. It invites all the art that a photoplay director can muster in making lovely scenes laden with atmosphere. The more colorful they are the better, for color and romance seem to belong to the California of 1850. They were a part of the life of those days, and the Spanish aristocrats resented the intrusion of the materialistic Gringos, who came to profane their beautiful haciendas, who laughed at the priests meditating in the mission gardens, and who recognized no dignity in birth and breeding.

The primary conflict is between an old régime on the defensive and a new one pounding at the gate. The story gives specific illustration of the injustice done the proud Spanish rancheros because they refused to submit to a law requiring the registration of their properties. Failure to register meant a loss of the property, and to take advantage of these opportunities a set of bandits, known as land jumpers, come into very active being. That they kept within the law did not greatly improve matters.

In the early part of the picture we are given an example of the methods of Kincaid and his gang when they take Espinosa's ranch by force, enjoy an orgy, and then squabble over the possession of the girl. At the close of this episode, Espinoza has been killed and his daughter lies across his body, having stabbed herself rather than submit to the embraces of the ruffians. It is to put a stop to affairs of this kind that Kearney, a Government agent, is sent to California. He falls in love with Juanita, and she with him. Learning that Kincaid is about to raid the Castro ranch, he prepares to check the land jumpers. The culmination of several reels of intense action comes in the defense of the ranch against the band and the arrival, none too soon, of a company of soldiers.

Fine exteriors are to be expected in a California picture of this type, and naturally they are used in "The Rose of the Rancho." But more out of the ordinary and reflecting greater credit on the producers, among them Wilfred Buckland, are such beautiful effects as those gained in the courtyard of the Castro house, on the roof when the assault of the land jumpers is being checked, and in the gardens of a charming old mission. There is very little repetition of the scenes, and the production seems free of anachronisms. Even apart from its excellent dramatic quality this film is a work of art.

Miss Barriscale appears to have all the elements of a popular photoplay actress. She plays love scenes charmingly, is unfailingly successful in making her meaning clear, and is forceful in emotional moments. J. W. Johnston makes a vigorous character of Kearney, Monroe Salisbury gives a very clever presentation of Don Luis, Juanita's Spanish lover, and Dick La Reno is convincing as Kincaid. All of the players seem to have profited by expert direction.

D.

"ARISTOCRACY"

Four-Part Adaptation of the Play of the Same Name by Bronson Howard. Produced by the Famous Players Film Company.

Mr. Stockton ..... Tyrone Power
Diana ..... Marguerite Skirvin
Virginia ..... Edna Mayo
Prince Emil ..... Arthur Hoops
Mrs. Lawrence ..... Ida Waterman
Stuyvesant ..... William Rosell

Bronson Howard's play, thanks to the tone of the production and the efforts of a very able set of actors, makes a moderately effective motion picture drama. Since "Aristocracy" came into being on the stage its theme—that of democratic honesty versus aristocratic perfidy—has been aired frequently and in all its phases. Times without number down-at-the-heel lordlings have been the nemesis of American snobs, so novelty in a story of this description is not to be expected. Even as a subject for newspaper sensations, unhappy foreign alliances are passing out of favor, whereas in the period that inspired Mr. Howard's play they were a popular fad. "Aristocracy," then, lacking freshness of viewpoint and being reminiscent in theme, is interesting, partly as a photoplay treatment of an expertly arranged play and largely, as already mentioned, because of the able acting and artistic production.

Tyrone Power plays the part of Jefferson Stockton of San Francisco with dignity and, in the few scenes that permit an unusual expression of feeling, with strength. It is a relief to find an American self-made man who is not presented as a hopeless vulgarian. If anything, Mr. Power errs on the other side by making Stockton a bit too much of an aristocrat in appearance and bearing. When one looks at this fine figure of a man, masterful and self-sufficient, it is hard to credit his bargain with the Marquis of Normandale, even to gratify his pretty wife. Mr. Power does make it plain, however, that the lure of an English estate means nothing to him personally.

Marguerite Skirvin as Diana, Stockton's young wife, takes a beautiful picture and plays the strongest dramatic scene in the production to good purpose. The essentials of this scene are stored away in every playwright's brain for use when he needs a situation. The villain, Prince Emil, the husband of Diana's beautiful step-daughter, Virginia, is more attracted by Diana's beauty than that of his wife. Stockton has gone away on a business trip, and Prince Emil thinks it an opportune evening to steal into the lady's boudoir and lock the door behind him. But there never was a husband who left home at such a time—the third act of a play, the third or fourth reel of a picture—who did not forget something. Just as the prince is forcing kisses on the unwilling Diana there is a knock on the door, and Stockton has returned for necessary documents. Obviously, this is an awkward situation.

The woman's first thought is of a timely rescue, but Emil declares that unless she hides him he will insist that it is not his first visit. The threat goes and the intruder finds temporary refuge on the balcony; but Diana, unpractised in the art of deceit, looks so guilty that she gives herself and the prince away. Emil gets off rather fortunately with nothing more serious than a thorough beating. It is in these scenes and the ones immediately following that the acting of Mr. Power, Miss Skirvin, Arthur Hoops as Emil, and Edna Mayo as Virginia reaches its highest pitch.

It may be remembered that in "Aristocracy" Virginia and Stuyvesant are honestly in love, but the young man's parents object to his marriage to a girl without social position. The enforced separation and the intercepting of letters leads each to believe that the other has ceased to care, and the most disastrous of the consequences is Virginia's union with the fortune-seeking prince. Naturally he must be removed, that the two young people may come together in time for a happy ending. This is conveniently accomplished by having him shot in a scuffle with a money lender.

Particularly fine are the exteriors of an English estate, and interior scenes, too, with their depth and rich furnishings, give the intended impression of wealth and breeding. In view of the care bestowed on the production it seems odd that the announcements, supposed to be read in newspaper headlines, were so clumsily prepared.

D.

"THE EDUCATION OF MR. PIPP"

A Picturisation by Augustus Thomas of His Play Founded on Charles Dana Gibson's Drawings. Produced in Five Parts by the All Star Feature Film Company. Released Through the Alco Company.

Mr. Pipp ..... Digby Bell
Julia Pipp ..... Edna Bruce
Ida Pipp ..... Belle Daube
Mrs. Pipp ..... Kate Jepson
John Willing ..... George Irving
Count Charmarot ..... Harry Driscoll
Duc de La Touraine ..... Stanley Dart
Baron Hausaling ..... H. D. Blakemore
Lord Herbert Fitzmaurice ..... Frank Patton
Lady Viola Fitzmaurice ..... Mona Ryan
Prefect of Police ..... William A. Evans

The names of Augustus Thomas, Charles Dana Gibson, and Digby Bell are imposing and the fame of the Pipp family is international. Past performances look good on "paper" outside of a house, but that is all. Mr. Pipp, his bourgeois wife, and his magnificent daughters may have been a scream when Mr. Gibson placed them on the pages of *Life*; they may have been equally irresistible when Mr. Thomas guided them through the acts of a play, but success or failure in previous states is beside the point. For the time being, the picture's the thing. What has it got to offer?

First of all, one naturally takes stock of the characterisation, for the Pipps of Pittsburgh gained fame as distinct characters drawn with humorous exaggerations from the business and social life of America. They are the logical outcome of a democratic country in which a man dines in his shirt sleeves until he is wealthy and then feels very uncomfortable in the evening clothes his wife buys for him. Pipp is a sample of the mushroom millionaire, whereas the mother and girls are early products of the feminist movement. Unlike present-day women of an equally assertive type, they confine their ambitions to society and ignore social propaganda.

Mr. Bell's interpretation of Pipp is good. He looks the part and indicates the serio-comic plight of a small man who is continually browbeaten by large women. Kate Jepson has the size and squelching manner of a Mrs. Pipp, and the daughters lack nothing in inches, although their features are not molded on Gibsonesque lines. Beyond these four, the picture offers players that only feebly reflect foreign courts and barons, either bogus or real. Much of the acting is stagey.

Next, it is fair to consider the story, and with it the moments of comedy or drama. Mr. Thomas starts with the removal of the Pipps from Pittsburgh to Fifth Avenue, New York, and follows the career of the family through a trip to Europe. It is a checkered career because of the manipulations of a band of swindlers led by Charmarot, who pretends to be a French count. The melodramatic action, of which there is quite a bit, is motivated by the determination of the band of crooks to get a share of Pipp's fortune. A check is raised from $75 to $75,000, and marriage, of course, enters their calculations. On the side of virtue are a riding master, in reality a lord, and an American from Pittsburgh. These two outwit the schemers and win the girls.

Granting a large audience, the situations in this story may bring a few laughs. There is, however, from whatever angle one may choose to regard them, a lack of grip in the scenes disclosing the plot of Charmarot and his associates. The love affairs of the two girls are treated as facts rather than romances to be developed and made interesting.

Coming to the physical equipment for the picture, we find a surprising amount of palpably artificial studio construction. Here is an instance where a virtue serves to uncover a defect, for a spade is a spade when reflected by sharp photography, and the photography in "The Education of Mr. Pipp" is at all times excellent.

D.

AMONG THE PLAYERS

DELLA CONNON, identified with the Pathe forces till recently, is seen in the rôle of Sadie Small in George Kleine's "Officer 666," and has also been retained to appear in the Kleine adaptation of "Stop Thief."

JAMES MORRISON, of the Vitagraph Stock, gave an up-to-date pantomime of George Eliot's "Silas Marner," to the great delight of the students and their friends of the Alberti School of Expression last Friday eveping.

CARLYLE BLACKWELL, HARRY KERNAN, HERBERT BRUNTON, AND RUTH HARTMAN.
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FEATURE FILMS

"WHEN FATE LEADS TRUMP"

Four-Part Drama, Based on a Book by Alice M. Roberts. Produced by the Excelsior Film Company. Directed by Harry Handworth.

Marion Williams ..... Octavia Handworth
Gordon, son of a smuggler chief, Gordon De Maine
Chief of Smuggler Band .... Harry Handworth
Valet and Companion of Gordon, William A. Williams
Jim, paymaster of Lumber Camp, Tom Tempest

Starting at a Summer hotel in the Adirondacks, where the guests do the customary things in the conventional way, this melodramatic story moves along quietly enough for about one reel, with only occasional intimations of impending tragedy, and then discloses a quite fiendish band of smugglers, with headquarters in a nearly inaccessible cave. Henceforth the tale goes on to show how dangerous it is for an honest young man to have a smuggler for a father. The sins of the father fall heavily upon the second generation and are in a fair way to spoil the chances of the third, represented in a child that is taken by the police. One wonders what fate did with this child, but is never told.

"When Fate Leads Trump" is distinctly a story for the story's sake. An audience is inclined to overlook the absence of probable cause for the action and become interested in the dramatic situations, of which there are plenty. Moreover, appreciation of the picturesque country used for a background is certain. Choice bits of woodland, jagged cliffs, cascading rivers, make a delightful sequence of scenes for the enactment of the domestic tragedy following the marriage of Marion (Octavia Handworth) and Gordon (Gordon De Maine).

Melodramatic romance of this description presupposes an open frame of mind that will credit the existence of a band of cave-dwelling smugglers not many miles from a railroad and law-abiding civilization. How the smuggling operations are carried on that the chief of the band may amass a great fortune is left to the imagination. At any rate, Gordon's son, with all the requisites of a society man, even to a valet, is sent out to see the world before he settles down to the serious work of life—smuggling. But the son makes the grave mistake of falling in love and marrying. For two years, during which a child is born, Gordon pays no heed to the urgent messages from his father, who needs him in his business. Then the smuggler king, pretending that he is dying, induces his son and his son's family to visit the cave. Their reception, for no apparent cause, is brutal in the extreme.

The child having been torn from her arms, Marion is cast into an adjoining cave and fed on bread and water. But here fate plays one of her trump cards by bringing the police down on the smugglers. They are carried off to prison, the child with them, and Marion escapes only to encounter greater hardships in traversing trailless forests. She is found unconscious on the bank of a river by a lumberman, who takes her to his cabin. As suffering has destroyed all memory of previous ties, Marion becomes Jim's wife. More years pass and another child is born before Fate's trump card brings Gordon to the lumber camp.

The meeting restores the woman's memory, and then, of course, comes the conflict between the two husbands. They arrange to settle the question with pistols, but Gordon, believing it best for his wife to remain with her second husband, removes the bullets from his cartridges and allows himself to be shot. Marion's attitude toward the child taken by the police is not disclosed.

The picture contains a number of strong scenes very well acted by Miss Handworth, Mr. De Maine, and Tom Tempest as the lumberman. Photographically it is excellent. D.

"AMBITION"

Two-Part Rex-Universal Feature. Released Dec. 17.

The Artist ..... Ben Wilson
His Wife ..... Frances Nelson
His Model ..... Belle de Vere

In the same proportion that a made-to-order suit will outdo the other kind, so a scenario that has been especially selected and fitted to the talents of Ben Wilson will show off his excellent emotional work, a work that partakes of great depth of feeling without the suspicion of ranting, with the best results. He is the husband and father who stays at home while his still unsettled mate goes on the stage to satisfy her great artistic, or, as in this case, publicity cravings. Then there is the model, who proves the opposite of the usual false friend and persuades him to seek his wife, whom he must still love.

The scene, which in all probability was the *raison d'etre* of the play, came with the passing of their child, and his mad rush down the theater aisle and onto the stage to upbraid her publicly because of her neglect, which he assigns as the cause of the child's passing away. There are many fine scenes of an emotional kind, all leading to a final reconciliation with the repentant wife. While the trend of the play is not distinctly different from many others, there is enough of dramatic power in the scenes and in the manner in which the cast handles them to at least insure its holding power on its audience for a half hour's duration. F.

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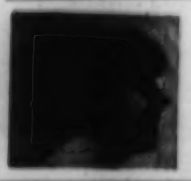

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UNIVERSAL FILMS REX BRAND

REVIEWS OF FEATURE FILMS

"THE MYSTERY OF THE YELLOW SUNBONNET"

Two-Part Kalem Drama Featuring Alice Hollister. Released Dec. 9. Written by Marie Layette and Directed by Robert G. Vignola.

Jessica ..... Alice Hollister
Cathcart, naval officer ..... Harry Millarde

It is but natural to expect, in the search for novelty which has scenario improvisers working under great stress of imagination, to find some screen families doing things that such a family would not be guilty of if they were to come to earth from the filmy heights. The present subject also deals with a robbery of papers intrusted to a naval architect, which are vital to the United States Government, and it is more or less of a foregone conclusion that they will be stolen by the girl of questionable antecedents who is brought into the case by the head of the international gang. The robbery, however, is cleverly kept in abeyance until the near-end, and holds the interest as to the precise manner of its commission.

Alice Hollister is a rare screen treat. With a rather mediocre script she succeeds in making a very interesting offering. One doubts that it is any but inherent ability and natural magnetism that succeeds in centering the entire attention upon her in whatever scene it be. Her emotional qualities are too well known to need further comment.

The offering is not pretentiously, but very prettily screened. It moves swiftly, as do most Kalem productions, under the lash of short—often abrupt—scenes. The girl makes the architect's casual acquaintance and is invited by his mother to a house party, which lasts the rest of the story.

He hides the papers in a secret partition, dummy papers are stolen, the girl repents, and in the final theft of the real papers she proves her overwhelming love by rushing before the bullet of the escaping thief. Her recovery and the love affair with the architect may be expected. F.

"THE PERILS OF PAULINE"

Eighteenth Two-Part Episode in the Series Produced by the Pathe Players for the Eclectic Company.

Pauline ..... Pearl White
Harry Marvin ..... Crane Wilbur
Owen ..... Paul Panzer
Mlle. de Longeon ..... Eleanor Woodruff
Besige Summers ..... Jack Standing

United States Navy officers and men and a sure-enough submarine are considerable factors in Pauline's latest peril. She doesn't go to Europe, although Charles Goddard may take it into his head to send her there before the war is over, but right off the Coast of neutral America, she learns enough about the diabolical little craft that sneak around, blowing up dreadnoughts. Pauline sinks to the bottom of the sea in this particular submarine, and when the air becomes heavy she crawls through the tube constructed for torpedoes, finds access to the open water and floats to the surface, where Harry is waiting to grab her. In all her long life Pauline never more completely substantiated the statement that nothing is impossible.

Back of this surprising adventure is a story of international trickery, the Japanese—always engaged in some evil task, according to scenario writers—being at the bottom of the plot to gain Bastgn Summers's plans for his new torpedo. Assisting the emissaries of the Mikado is Mlle. de Longeon, an adroit adventuress, who, preparatory to stealing the plans, steals the heart of their creator. Owen sees potential allies in the woman spy and her confederates, and with his usual resourcefulness he arranges a situation that should mean sure death for Pauline. She is to go down in the submarine and Hako is to explode a bomb in a vital part of the interior mechanism.

The one flaw in Owen's plan, as it works out, is in reference to Pauline. He did not figure that when the submarine had sunk helplessly to the bottom of the harbor, she would be able to force her way through a torpedo tube and thus save not only herself, but Summers and his imprisoned shipmates as well. For once safe on land Pauline and Harry hasten to the navy yard to summon a wrecking crew. Raising the submarine is a work of some difficulty accomplished with great rapidity. Like all of the Pauline pictures, this film tells a story complete in itself, and it happens to be a particularly timely story, skillfully handled, considering the difficulties to be met. D.

"IN THE LAND OF ARCADIA"

Two-Part Production by Wilfrid North for the Vitagraph Company. Scenario by Amanda Buckman. Released Nov. 7.

Robert Landor, psychologist ..... Charles Kent
Professor Reichart ..... Charles Eldridge
Norah, nurse ..... Kate Price
Virginia, the foundling ..... Lillian Walker
Paul, the psychologist's son ..... Arthur Cosine
Marion Warner, of society ..... Rose E. Tapley

The "elemental" drama which deals with the very primary instincts in us has always been a lure to writers of various forms of literature and drama. They love to strip away the modern guise and show up their picture or pen-puppet, as he and she would have acted in the long ago.

The author takes his young couple to the deserted island under the sharp chaperonage of two men, a professor and student of psychology, who have argued as to what a human being would develop into if brought up away from all knowledge of modern conditions. The son's name happens to be Paul, and the girl, a foundling, is named Virginia. They grow up very fond of each other. Instinct seems to bear out the two savants' theories.

Though the plot is somewhat away from the usual run, its many phases have precluded any great beauty of presentation in any one of them. Though it is well laid in some of its parts, in others it is not up to the standard which the higher order set. In bringing his Paul and Virginia into modern society after they have escaped on a frail raft from the island, the author adds his newest to plot accumulation on this same subject. He shows them both arriving after the storm, a typical Paul and Virginia, and soon transformed by a society that dotes on anything new into modern clothes. These things pall, however, especially after the girl has witnessed the effects of liquor on her mate, and she travels back to the island where her sobered mate spims after her. Needless to say, the old men rejoice at the fact that their return means not only a proof of their theory, but also a solace in their old age. We forgot to mention that their social pilgrimage was made on some pirate loot they found buried. F.

"THE SENATOR'S BROTHER"

Two-Part Vitagraph Feature, Produced by William Humphrey from the Story by Gouverneur Morris. Released Nov. 10.

Paul Ramon, the Senator .... William Humphrey
Henry Ramon, his brother ..... Anders Randolf
His First Wife ..... Leah Baird
Her Daughter ..... Leah Baird
The Second Wife, a social leader ..... Louise Beaudet

Those who complain of our neglect of the "small town," as a source of dramatic material, will find reason to rejoice in the locality which the author has chosen for "The Senator's Brother," although the town in question seems somewhat nearer a village, for the lapse of fifteen years which takes place finds the view from the country lawyer's office the same except for the addition of one apartment house.

For his climax, however, the author has transported us via rail with the Senator's brother and his adopted child to Washington, where a very excellent replica of the United States Senate makes a novel and effective place for the recording of the deciding vote. Strength is written in almost every line of this simple play. Strength of positive character creation and strength of theme. Scenically it retains a neutral pose.

The two brothers study law in their office when the one receives a letter offering him the position of secretary to a Senator. He gives his brother the big opportunity and that one leaves for Washington, promising his secret wife to acknowledge the marriage as soon as it is safe. He at once forgets the old folks in the village.

His daughter born at the death of the mother is taken care of by the now Senator's brother, and a lapse of years finds the girl vivacious and adored by the brother, who has led her to believe him her father. A land grab discovers the farmers at indignation meetings. They persuade the lawyer to visit Washington and dissuade his brother from voting for the bill. The meeting with this grayed individual, who has taken as his second mate a society leader, is most dramatic and ends in his casting the deciding vote for the farmers. He loses the regard of his wife but succeeds in having his brother shake hands with him, although he is not permitted to acknowledge the truth to his daughter.

As the mother of about twenty years back and as the girl of to-day, Leah Baird injects two different personalities into approximately the same figure with slight allowances for the differences that fashions demanded. The other players are all excellent and it would be difficult to mention anyone for praise above the others. F.

"THE INN OF THE WINGED GOD"

The Third of the Terence O'Rourke Series. Written by Louis Joseph Vance and Jacques Jaccard and Produced by Jacques Jaccard and J. Warren Kerrigan. Released Dec. 7.

Terence ..... J. Warren Kerrigan
Princess Beatrix ..... Vera Sisson
Adolph Chambret ..... Adolph Periolat

Patrons who have witnessed the heart-breaker O'Rourke in the initial installments will doubtless continue to enjoy that free lance lovemaker in the continuation of his amorous episodes. It is somewhat of a surprise, however, to find a hero of such questionable character.

His Irish lineage is distinct. He leaves a princess, his latest conquest, to aid Adolph, who sends for him to rescue another princess in distress. He finds his way to an inn where his two enemies corner him, but by the aid of the pretty maid he escapes. Then they corner him and Adolph again, but in a sword duel he worsts his adversary, the gentleman of the helmet. His joy in meeting the maid of the inn causes him to easily forget the girl he embraced at the start of the film.

Warren Kerrigan plays the part of the Irish adventurer with enthusiasm and youthful vigor. There is a wholesomeness and bigness about the part he creates that distinguishes it. He is ably assisted by a competent cast. The producers have done well in substantiating the Continental settings by means of the pretty hill sets of the West. F.

EDISON

THE KING'S MOVE IN THE CITY

Being an Adventure of Lord Stranleigh. By Robert Barr

Lord Stranleigh's meeting with Lady Sinclair brought the young nobleman out of the atmosphere of boredom which had surrounded him for a long time, and he soon found that life was really worth living after all. His proposal to her was met, however, with a declaration on the young lady's part that until he should prove himself really worthy by accomplishing some real good in life, she could not entertain his suit. On his way home from a reception his first opportunity occurred as they passed a house on fire. But his bravery didn't satisfy her. Later on, possessed of an enormous fortune, he heard of the McKellers who had been caught in a mining scheme and were about to be swindled out of their investment. The McKellers were in despair when young John Hazel happened to drop into the office. On learning the facts in the case, Hazel insisted upon giving Peter a card of introduction to Lord Stranleigh. Peter called upon the young nobleman and explained the whole affair. Stranleigh at once decided upon a scheme. Accompanying Peter to his father's office, he told him to give orders to twenty brokers to buy in a certain amount of stock when offered, and in this manner, not only was the scheming group defeated, but the market value of the property was greatly enhanced.

In two parts. 2,000 feet. To be released Friday, Nov. 27th

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Fri.	" 27th	The King's Move in the City—In two parts	2,000 "	Drama
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Mon.	" 30th	Wood B. Wadd Goes Snipe Hunting	1,000 "	Comedy

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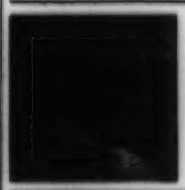

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LICENSED FILMS

In Dutch (Kalem, Dec. 3).—John E. Brennan and the Ware sisters take the leads in a comedy lasting a thousand feet. It concerns hubby, who visits a prize fight in the barn, and, on coming home, has several alibis to prove, in which he succeeds, temporarily, through a series of ingenious excuses. But, of course, to furnish the usual climax, his duplicity is discovered, and he finds the real as the title suggests. It is of the average Kalem strength. F.

The Devil and Mrs. Walker (Kalem, Dec. 4).—The events that transpire in this one-reel comedy are interesting rather than irresistibly humorous. The play in general follows a combination of elopement and nonpareil-wife comedy, distinguishing itself in neither, but, for the usually shrewd containing enough of the slapstick to suit. It concerns two next door families, whose daughter and son would elope, which they do. But in the meantime the husband, coming home from a masquerade ball disguised as Mephisto scares his wife into instant submission in his directing her to be more kind to her husband. Then she finds out the subterfuge, and later both families forgive the elopers. F.

Pathe Daily News, No. 76 (Nov. 14).—The Kronprinzessin Cecilie being convoyed by United States torpedo boats to Boston; the Arkansas and Texas State fairs, the latter enlivened by the drill of the United States regulars; the quarantining of the Chicago stockyards in an effort to stamp out the mouth and foot disease; Trafalgar Monument surrounded by signs; the English troops digging themselves into trenches in France; Empress Eugenie's home turned into a hospital; British-Indian troops leaving for the front; Chatillon on the Marne in ruins; a wrecked railway bridge; and, lastly, the convalescent little Denise Cartier, whose leg was shattered by a German aeroplane bomb. This issue shows an unusual amount of diversity and timeliness. F.

Pathe Daily News, No. 77 (Nov. 16).—Dry campaign in Seattle, Wash.; militia guarding the mines at Midland, Ark., from the miners; Eulalio Gutierrez elected president by the Mexican generals assembled in convention; unveiling the statue of General Philip Kearney of New Jersey at the Arlington Cemetery; and then, besides some more local small news, pictures from the foreign field, showing the launching and blessing of the new Italian transports, an exhibition of captured war trophies at Lyons, a Belgian town in flames, some pictures of Admiral Sir Christopher Cradock taken when visiting here some time ago, Belgian cavalry rushing to rallying a certain portion of the line, the training of recruits in England, a company review in Petrograd by the Czar, and some ghastly pictures of the dead French soldiers on a battlefield in France. The selection of views is unusually well taken and interesting. F.

The Nose at the Door (Edison, Dec. 5).—Following the best advised ways of serial offerings, this the third of "Olive's Opportunities," depicts the principals in an adventure which is complete within the thousand-foot mark. Mabel Trunnelle is the gypsy maid who comes to visit; Bigelow Cooper, the head of the family she visits; Edward Earle, his son and heir; Herbert Prior, the worthless nephew, and Yale Benner, one of the band who is assisting in the attempt to have the nephew of their gang inherit the money. They use the father dis of heart disease, and then plot to do away with the son. The two assassins are to know the room by a rose lying at his door, but the gypsy girl and her monkey pet overhear the plot and move the rose. The victim, the nephew, is able to reveal his identity barely in time to escape a watery grave. Mrs. Wilson Woolrow continues as the author of the scenario, which Richard Ridgely presents in his usually artistic vein. F.

The Stolen Engine (Kalem, Dec. 5).—It is naturally rather an exaggerated statement, no matter how much a certain picture deserves praise, to say that it is "the best there is," for we may find soon some railroad producer who will entirely eclipse the supreme efforts of J. P. McGowan; but we doubt it. Mr. McGowan's still unquestioned daring and his railroad writer specialist's apparent insouciance to what possible dangers he may expose his cast, combined with his technique and knowledge of the road, stand at once as assuming the best combination of railroad offerings that have as yet come before the public. They are exciting enough at all times, yet it continues the sensational and obviously improbable leap for life from the moving train which stirred up, roster-wise, in the early times of traffic melodrama. The plot of this one-reel episode tells how two thieves, riding the bars under the express car, see a registered package being dropped, and with the stopping of the train hasten back to secure it. The messenger and conductor telephone to the nearest station back, to try and recover it, the message being received by the girl telegrapher. She hastens along the tracks, but the thieves have already taken it from the discharged foreman of the road. The thieves steal a freight train locomotive, their pursuers do likewise, and in a chase along a double track capture the malefactors, after a most exciting time. F.

A Trip Through Uganda (Edison, Dec. 7).—An unusually interesting travel subject giving a quite comprehensive idea of the mode of life of the natives in this section of British South Africa. The scenes are well chosen and clearly photographed. On the reel with Buster Brown sticks to it. D.

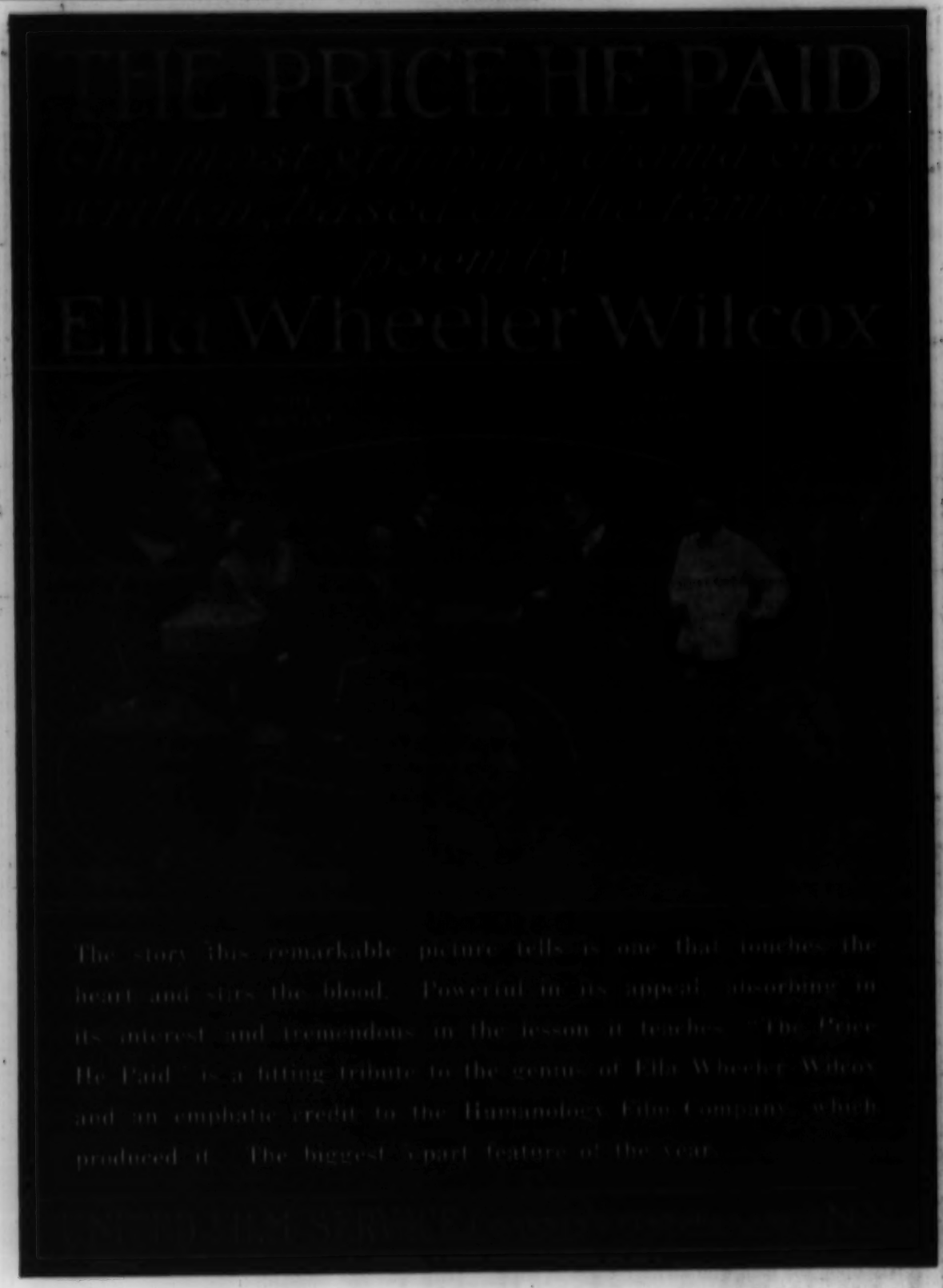
Buster Brown Sticks to It (Edison, Dec. 7).—Norris and Helen Millington and their confederate in mischief, "Tige," resort to a pot of glue for their pranks in this half-reel comedy, directed by Charles H. France. Grandfather sticks to the floor, his hat sticks on his head, and even the goat is glued to the parlor rug. The picture, released with A Trip Through Uganda, is similar to others in the series. D.

It's a Bear (Edison, Dec. 5).—To appreciate the humor in this picture, it is necessary to assume that the guests at a Summer hotel are an extraordinarily foolish set of people. The tramp dons a bear skin that his companion may lead him about the country to perform tricks. With one accord the Summer vacationists indicate great fear of the animal, which must be killed. To prove to a certain young woman that he is courageous, a young man must rid the countryside of the tame animal. Considerable action and some comedy are derived from the pursuit of the man masquerading as a bear, and the eventual discomfiture of the weak-kneed hero. Charles H. France directed the production. D.

The Trap (Lubin, Nov. 13).—The characters used by Will M. Ritchey in this Mexican melodrama never advance beyond the stage of puppets, marred this way and that with little discernible explanation. Rita, the daughter of a Mexican general, dismisses her army admirer in favor of an American, whom the general will not consider as a son-in-law. The discarded officer causes the hold-up of a pack train and contemplates kidnaping Rita, but the police make the mistake of arresting him instead of the American, who takes the girl over the border line that they may be married without interference. For turning bandit, the Mexican officer is shot at sunrise. The scenes are not entirely devoid of suspense and excitement, but it is difficult to accept the shaky premises on which they are reared. D.

Cupid Turns the Tables (Selig, Nov. 12).—A wealthy widow is so pestered by persistent suitors that she adopts the disguise of an old woman. While out driving the horse runs away and is stopped by Hatch, a confirmed woman-hater. This starts a romance that develops and ends much like a hundred and one other romances of a type nearly as old as photoplays. The film could hardly be called hilarious, but no doubt there is an audience ready to laugh at complications of this description. The acting suffices. D.

The Servant Question (Essanay, Nov. 17).—A far-fetched comedy in which a baron becomes a chef, and a wealthy young society woman a maid in the same household. The heiress, it seems, wants to get in touch with democratic life, and as a means to that end accepts employment with Mrs. Newlyrich. The baron falls in love with the maid at first sight, and immediately applies for the place of chef with the Newlyrichs. There is more or less confusion before the pair are recognized by guests at a dinner party. Humor in the picture is slight, although Hapley Holmes, Ruth Stonehouse, Lillian Drew, and Lee White do their best to make the characters amusing. D.



The story this remarkable picture tells is one that touches the heart and stirs the blood. Powerful in its appeal, absorbing in its interest and tremendous in the lesson it teaches, "The Price He Paid" is a fitting tribute to the genius of Ella Wheeler Wilcox and an emphatic credit to the Humanoless Film Company, which produced it. The biggest 2-part feature of the year.

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GIVING THANKS!

(No. 58: Straight-from-the-Shoulder Talks by Carl Laemmle, President Universal Film Manufacturing Company)

THE man who waits for Thanksgiving before he expresses his gratitude for good bestowed upon him will never have much to be grateful for. I have never hesitated to express gratitude and appreciation. That's why I have so much to be thankful for this Thanksgiving and the other 364 days of the year.

Just now I wish to publish the Universal company's appreciation of its wonderful organization of men and women who have made it successful.

If it were not for what the French call the "esprit du corps" of the Universal staff I don't know where the Universal would be now. People who come to the Universal from other film companies are thunderstruck at the co-operation shown by each Universal employe for all of the others. They say they never saw the "happy family" theory put into practice so perfectly as it is done in the Universal family.

Every big and little department of the Universal is headed by picked men or women; experts in their lines; people who represent the survival of the fittest; men and women we have chosen by the process of elimination. For all of this the Universal is deeply grateful.

Away out in California we have a tremendous organization that is spending vast fortunes in cash every day of every week of the year. It is a vital cog in the huge Universal machinery. But it is so well oiled that it runs smoothly, without friction, without trouble of any kind. We in New York seldom have to give it thought. So perfect is the co-operation of every member of our western staff that the great Universal City is being constructed and many pictures are being produced every week without a hitch. For all of this the Universal is deeply grateful.

Away over in England is the headquarters of our whole European business. It is a tremendous organization in itself, with tremendous responsibilities. But in spite of the devastation of war it is making splendid headway. Not on the continent, of course, but in every spot that is not actually occupied by warring troops. For all of this the Universal is deeply grateful.

Our New York and New Jersey studios and factories are nearer the home office, but we rely upon the men who manage them as we do upon our western and European men. They deliver the goods, and that is all we ask. For all of this the Universal is deeply grateful.

Away down in South America and away over in India, China, Japan and Africa the Universal organization is being built up by our own men and reaching spots never before thought of as a market for American-made moving pictures. We get brief cable reports, but outside of that we do not have to detract our attention from the greater plans which we are always making. For all of this the Universal is deeply grateful.

All over the United States and Canada there are Universal exchanges, some of which we own and some of which are privately owned. All are on exactly the same basis, and all are co-operating with a spirit that makes the heart beat a little faster with appreciation. We rely upon the men in charge and they never fail us. For all of this the Universal is deeply grateful.

All over the world we are sending men on various missions; some to take pictures; some to sell them; some to build up weak markets; some to do any other little or big thing which they are commissioned to do. Some of them we do not see for months at a time, but we know they are using their brains all the time, for they are producing results. For all of this the Universal is deeply grateful.

Here in the home office the same spirit of "all for one and one for all" pervades the atmosphere. There is no petty jealousy among departments. Each is glad to suggest schemes to another or to accept suggestions from others. The Universal is proud of every person on its staff, and we have a sneaking suspicion that they are proud of the Universal.

It was not like this in the olden days. We've not always had such a fine machine. It has creaked and groaned in the distant past. It has sputtered and spluttered, screamed and cried in business agony. But the dead past has buried its past. We are living in the NOW.

And, finally, as a climax to this Thanksgiving straight-from-the-shoulder talk, I want to say that the Universal is doubly, trebly grateful to those exhibitors who have stuck to the Universal through storm and stress; who used our program in the long ago when they even thought it was poor; but who had faith in us, and who have given us the opportunity to demonstrate the truth of the fact that their faith was not misplaced.

FEATURE FILMS

"THE PRICE OF SILENCE"

Two-Part Kalem Production by Kenean Buel. Written by Louis B. Gardner for Release Dec. 7.

The Factory Owner ..... Guy Coombs
The Factory Worker ..... Alice Joyce
Her Lover ..... Jere Austin
Her Father ..... Benjamin Ross

The signs of a screen treatise are most noticeable here. There is not nearly the attempt to create dramatic power that there is to imbue the scene with a psychological meaning and to underlie it with a deep sense of human understanding. We are quite sure that the author has tried to bring out the fact of youth inheriting a full-fledged factory, and his consequent incompetence and discouragement and the various mental processes that led up to his rehabilitment in the garments of success. But we are not nearly so sure that the director has tried to show this on the screen. He has rather specialised on such action as disdainful "take back thy ring" threat, or a killing that makes the title appropriate. Yet, despite the incongruities of conception and execution, the play proceeds in interesting vein, and excuses what it possesses of a disagreeable nature by its divergence from what is usual.

The young man inherits his father's factory and immediately runs into competition with his nearest factory neighbor. The latter engineers a strike which keeps the plant out of operation for a long time, and leads to its compulsory bankruptcy. The killing of the strike leader is witnessed by the dejected owner—he has just been dismissed by the girl of rich parents to whom he was engaged—and he follows the murderer home and demands as the price of his silence his daughter, an ex-employee of the factory, in marriage. She takes and leave of the man to whom she was engaged.

A quarry blast kills her father and she prepares to leave her husband in the midst of a reception which he was giving for her formal social debut, it having transpired that his increasing success warrants his going to this expense. The former lover arrives and his crude appearance contrasted with the polished pose of her husband and a suspicion of dawning love for the man, and coupled, no doubt, with regret at leaving the luxuries and refinement to which she has become used, makes her decide to remain with the man to whom she is legally married. P.

"THE CIRCUS MAN"

Five-Part Adaptation of George Barr McCutcheon's Novel, "The Rose in the Ring." Produced by the Jesse L. Lasky Feature Play Company. Directed by Oscar C. Apfel.

Richard Jenison ..... James Neill
Frank Jenison, his son ..... Herbert Whitehead
David Jenison, his grandson ..... Jode Mullally
Isaac Ferry ..... Billy Elmer
Thomas Braddock ..... Theodore Roberts
Mary Braddock ..... Mabel Van Buren
Christine Braddock ..... Florence Dagmar
Ernie Cronk ..... Raymond Hatton
Dick Cronk ..... Howard Hickman
Colonel Grand ..... Fred Montague

Of first importance in this production are the atmospherically staged scenes of circus life, with the clowns and the trick horseback riders and the motley crew of hangers-on that in the old days, at least, followed the canvas tents from town to town. The picture is notable for its convincing presentation of a circus and its assemblage of typical characters, headed by the bombastic, loud-vested, silk-hatted proprietor of the show, Thomas Braddock. This figure of a passing era in the show world is given a thoroughly fine presentation by Theodore Roberts, who appears able to adapt himself to almost any sort of a character with equal success.

As a story, "The Circus Man" is passable, but lacks the directness indispensable to a completely satisfying picture. The numerous characters are at times a bit confused, and their motives are not infrequently left to the imagination of an audience.

It may be noted, for example, that the last reel repeats the situation of the opening reel with a different set of people. It is one of the most popular developments known to photoplays. David Jenison is found, with a gun in his hands, standing over the body of his dead grandfather. Naturally, he is accused of the murder, which the audience knows was committed by the youth's uncle. To avoid punishment for something he did not do, David escapes and finds refuge with the circus people. Precisely the same mistake endangers the life of Dick Cronk in the closing reel of the picture. His deformed brother, Ernie, shoots Colonel Grand, and when caught by the police returns to accuse Dick, who is still in the room with the lifeless body. Two incidents of this kind in a five-reel film seem like one too many.

In its entirety, however, "The Circus Man" no doubt has the elements of a popular picture. It is attractively staged throughout and clearly photographed, as are all of the Lasky productions. Florence Dagmar, a young actress whose possibilities were recognised by Cecil B. De Mille, appears exceedingly well in her first important role. She takes a remarkably pretty picture and acts with the assurance of a seasoned player. Her method is natural and void of mannerisms. Other good performances are given by Mabel Van Buren as Braddock's wife, Jode Mullally as David, Raymond Hatton and Howard Hickman as the two Cronks, and Fred Montague as Colonel Grand.

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REVIEWS OF FEATURE FILMS

"THE TRIUMPH OF LIGHT"

Symbolical Photo-Pageant in Six Parts, Founded on the Ballet "Excelsior," Staged by R. Manzotti. Operatic Score by L. Marenco. American Rights Controlled by E. Ferris and Strada.

Light ..... Signorina Villa
Civilization ..... Signorina Galimberti
Fame ..... Signorina Ferrari
Concord ..... Signorina D'Ambra
Miss Cosmopolitan ..... Signorina Galimberti
Electricity ..... Signorina Tagliabue
An Indian Lass ..... Miss Lara Machat
The Spirit of Darkness ..... Signor Monti
Night ..... Signor De Lucia
Papin ..... Signor De Luca
Volta ..... Signor Puccini

It would be both unfair and misleading to gauge "The Triumph of Light" by usual photoplay measurements. In fact, a due regard for the relative importance of its component parts would place the film in a position secondary to the beautiful music composed by Marenco. It is only natural that this should be so, for the operatic score came first, in response to a wish to symbolize the progress of man in music and pantomime; a spectacular stage ballet followed and motion pictures of the ballet were somewhat in the nature of an afterthought. Whereas, it is customary to arrange music to accompany the action on the screen, this novel offering reverses the order and presents screen action to accompany the music. As a result, it would be folly to present "The Triumph of Light" without a full orchestra under a capable conductor such as contributed to the invitation showing at the Waldorf-Astoria.

The great outstanding feature of the motion picture—and even this is much enhanced by the music—is a gorgeous ballet that in numbers, proficiency and variety no doubt surpasses any previously gathered before a camera. Solo and ensemble dances are executed, one imagines, precisely as in the original spectacle, and each step synchronizes with the inspiring strains of the orchestra. The perfect harmony of mood and movement is wonderfully effective in creating the illusion of actual people who hear the music and respond to it, as does the audience. A significant indication of how completely the screen performers assumed a temporary semblance of life came in spontaneous applause when, at the close of each number, the solo dancers bowed and the audience greeted them quite as though paying tribute to actual people. This applause was not of the well-known variety intended to encourage the owner of a production who has invited his friends to see it.

"The Triumph of Light" is an allegory tracing the progress of the world from the time of the Spanish Inquisition to modern times. On the one hand is the Spirit of Darkness, on the other Light, with her offspring, Civilization, Fame, Concord, Electricity, and a few individual geniuses, such as Papin, inventor of the steamboat, and Volta, a pioneer among investigators of electricity. Each of the six narratives shows the Spirit of Darkness giving way before Light and the consequent jubilation of the nations, signified by dances and music. Every now and then we are offered a glimpse of modern utilities unknown to an age still fettered by Darkness. Among them are the telephone, wireless telegraphy, hydroplanes, and, strange to say, a battleship. Here is an allegory based on the assumption that improved mechanical devices are important aids to happiness, and the ingenuous producers present a superdreadnought as an outcome of the triumph of Light. The Spirit of Darkness must have smiled when he saw that picture.

He might, in truth, twist the whole argument around to prove that he had made quite satisfactory use of mechanical genius. Were there a seventh narrative affording Darkness an opportunity to answer back, he no doubt would lay the scene in Europe and show how greatly he had improved on the elementary tactics of the Spanish inquisition. The superficial optimism that pervades "The Triumph of Light" ignores the fact that Darkness, in his paradoxical way, is still fighting for "a place in the sun," and among his most helpful allies are steam, electricity, and their by-products.

Audiences, however, are not likely to examine the philosophic background for a magnificent ballet performed by a thoroughly trained company of Italian dancers and pantomimists. The dancing of Signorina Galimberti, in particular, is a sheer delight. Technically the film might be improved. Many of the scenes are cut unnecessarily short, and occasionally the sub-titles pass too quickly. As projected at the Waldorf-Astoria, the photography appeared to lack sharpness. D.

"THE TOREADOR"

Three-Part Pathe Picture, Produced in Spain. Released Through the Eclectic Company.

Bullfights are always the same (always brutal), and one need not go as far afield as Belgium in order to exert one's opinion against brutality—supposing, of course, that brutality, whether it be toward dumb animals or driven soldiers, be the same. The fight in the arena is always the grand climax, in this sort of production, around which the triangle is welded in some form or other. The sameness of this kind of offering is one of its weakest features.

Prettier spots than those around Sevilla, where this picture was made, it would be difficult to imagine. The color, the brilliancy of the sunlight, the luxurious vegetation, and over all the wonderful sweep of the camera to embrace in general what the details of the scenes have already shown. It is the brightest attribute of a picture that would distinguish itself but for the inherited similarity of traits that diminish somewhat the glory of the present picture.

The beautiful señorita of the very poor mother is sought by the two very famous toreadors, who forsake their elegant ways for the humble paths of their seducer. The more recommendable one of them wins, marries the girl, and leaves her in the villa while he departs to slay some more bulls. The other one kidnaps her and then persuades husband toreador that she left him for other reasons. Spanish mistrust at once asserts itself in his refusing to have anything further to do with her. Then after the kidnapper has been killed (and miraculously enough failed to confess his misdeed), she goes to where her husband is sitting and by her scintillating and sinuous charms draws him away from where he is enraptured anew by the sister of the dead bullfighter. Thus it goes. One may readily guess that a charitable view of the plot will allow of an undisturbed enjoyment of the settings. F.

"IN THE HILLS OF KENTUCKY"

Two-Part Lubin Drama, Written by Herman A. Blackman, Directed by Edgar E. Jones, and Released Nov. 12.

"Old Blazer" Headley ..... Gilbert Ely
Lafe Herron, mountaineer ..... Edgar Jones
Hasie Herron, his wife ..... Louise Huff
John Schultz, a broker ..... Douglas Gilbert
Don Schultz, his son ..... John Deloss

Edgar Jones and Louise Huff have between them so many capital productions to their credit of late that it becomes almost a commonplace to say that they have succeeded again. He, big, breezy and of the forest vigor, while the girl whom he marries in this picture, Louise Huff, is slight but at all times an undeniably quiet and effective actress. We are presented with the strange state of a young couple, happy in their very recent married life, beset by an avaricious broker and his son, who try to secure his land, on which they discover a rich vein of coal. Not the least interesting figure is that of the "Old Blazer," a bearded, ancient spectacle of decrepitude and mountain ignorance. He joins with the broker and his son, who bribe him handsomely, and the trio plan that the young husband shall think his wife failing in love with the son.

A convict, escaped, now appears. Proclaiming his fraternal relation with the girl, we have every reason of suspecting that he will lead the drama back to old circles, for he sends a message to the girl to meet him at the camp of her enemies. This she does, while her husband, of course, looks on. He mistakes the convict for the son, and so dejected does he become that he decides to sell his lands. He has the old man deliver a farewell message to the wife.

Another standby is now brought in when the old man softens at the sight of clothes for the stranger who has not yet arrived, and he and the girl hasten to town in time to prevent the deeding over of the valuable land. Well-worn melodrama, yes, but so well arranged, so creditably acted and presented in every way that it becomes a new appearing and altogether interesting picture drama. F.

"HIS DEAREST FOES"

Two-Part Essanay Drama, Adapted from *Munsey's*. Released Nov. 6.

Colonel Calhoun ..... E. H. Calvert
Esme, his wife ..... Helen Dunbar
Lieutenant Gerald Calhoun .. Bryant Washburn
Dr. Graham ..... Harry Dunkinson

Any offering which is out of the ordinary will attract attention, and consequently be remembered. This film is out of the ordinary, in that its action is mostly of the mental kind; it can boast of but very little of the usual physical movement until the very last. Primarily it is a clash of characters based upon the sacrifice of one's self for one's country. Mother love enters to claim her right to her son, while the stern father, the colonel, insists upon the son's obligations to his country.

The Essanay stock company handles this situation, reinforced by some pretty exteriors suggestive of India or any other land, with their usual versatility. Probably the acting of E. H. Calvert as the forceful and sacrificing father and Bryant Washburn as his cowardly son help as much as anything to make the offering what it is.

The son is reprimanded by his parents for his gambling debts, they sacrificing a trip they had intended taking for their health to meet his debts. The next few scenes, however, find him playing cards again and being detected cheating. The father sees it. As a last chance he gives the son a dangerout mission to accomplish, which brings the cowardly nature of the young fellow to the surface. The mother pleads for her son, whose life, she claims, belongs to her, while the father urges his obligations to his country. He hopes he will be killed on the journey.

That night the father finds his son drunk, having tried to get up courage to go, and decides to go himself, leaving a note telling the mother that since her son's life will make her the happiest he is going, vicariously, to make her happy. A detachment of cavalry rescues the colonel, wounded, and the son leaves for Canada. F.

—PATHÉ—

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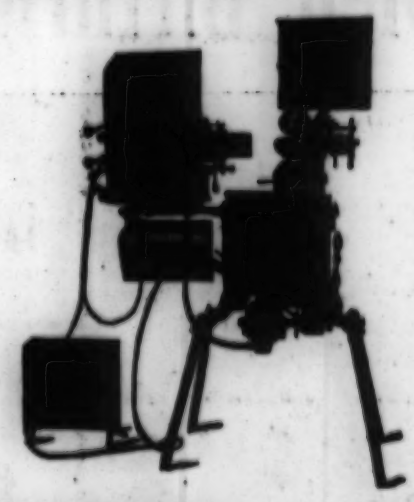

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REVIEWS OF FEATURE FILMS

Nipped (Domino, Nov. 19).—Mexico is named as the scene of this political intrigue involving a number of Japanese and an American artist, who takes a prominent part in frustrating a scheme by which the Japanese hope to get a large supply of arms and ammunition. The picture is in two somewhat confused reels that do not make the purposes and relationship of the characters sufficiently clear. At any rate, it is plainly evident that San Toy, daughter of a secret agent of the Mikado, is in love with Wright, the American. When Wright is sought by the Japanese for his part in destroying the war supplies, San Toy hurries to his tent to give warning, and a bullet intended for the American ends her life. This is held to be a just reward for treachery. Though the film is not very strong as a consecutive story, it offers a number of first-rate scenes, such as those showing the blowing up of the mission building containing the supplies. D.

A Romance of Old Holland (Broncho, Dec. 21).—F. H. Ince and W. H. Clifford are making good use of the set they erected to represent a town in Holland. In these two reels, as in a previous picture displaying practically the same backgrounds, there is a quite unusual and effective atmosphere for a romance of Dutch fisherfolk. This time the pretty Hulda is sought in marriage by a wealthy old codger, who appears to own nearly all of the property worth having. The girl, however, prefers her young sailor lover to the riches of Von Spratt, and promises to marry him when he returns from his next voyage. Thereupon Von Spratt bribes the captain of the ship to see to it that Peter does not return. The youth is deserted in mid-ocean and drifts about in a small boat until he encounters a derelict, which he sails to port, thereby winning a valuable salvage. Von Spratt loses out all around in this melodramatic romance, attractively presented and acted with commendable force. D.

Pawns of Fate (Thanhouser, Nov. 17).—Philip Lonergan is the author of this two-reel melodrama, which has for its central situation the kidnapping of two little girls, the daughters of a newly elected governor, who asserts his political honesty by refusing to discharge the competent employes of the outgoing administration. By taking this stand he incurs the gratitude of the old chief clerk and his daughter. On the other hand, he inspires the enmity of a band of criminals by refusing to pardon one of their number sentenced to a long term in jail. The children are held pending the signing of a pardon; but, thanks to the efforts of the chief clerk's daughter and her sweetheart, a timely rescue is effected. The first reel moves a bit too slowly; but in the second, with the fight between the rescuing party and the crooks, there is enough rapid action; not always entirely plausible, but sufficiently exciting. The Thanhouser twins, Marion and Madeline Fairbanks, Marguerite Loveridge, Frank Wood, Morgan Jones and Arthur Bauer are in the cast. D.

In the Candlelight (American, Nov. 23).—Rather a pleasing two-reel drama in point of costumes and settings, but the story falls short in creating a definite impression. No doubt the candlelight has a deeper significance than that of mere illumination, but the precise nature of its meaning might be difficult to extract from viewing the picture. Vivian Rich, Jack Richardson, William Garwood and Harry Von Meter are among the players in a story seemingly of the Civil War period or possibly earlier. Believing his wife to be in love with a fellow artist, a husband leaves home, taking his little daughter with him. The wrongly suspected wife dies, the husband becomes a bitter old man and the daughter a pretty girl, who attracts the love of a wealthy youth. Events are so developed that the father is about to kill his daughter's sweetheart, when Bertram, the artist steps in to prevent an apparently purposeless crime. It is a pretty picture, well acted, even if the plot fails to carry conviction. D.

Slow But Sure (Rex-Universal, Dec. 16).—Ben Wilson is a funny role; one that we should not have suspected him of being able to handle to such droll effect. The plot consists of the finding of the girl with the sprained leg by the four men in the machine, and each one calling and taking her out. Aeroplane, auto, and motor cycle are tried out and fail; and then Wilson leads her away, she seated on a horse, he walking. The scrint was hardly up to the standard of the manner of production. F.

The Quack (Lubin, Nov. 11).—Crook melodrama, written by Wilbert Melville and produced in two rather exciting reels with L. C. Shumway, George Routh, W. R. Parsons, Charlie Wright, and Velma Whitman carrying the burden of the action. Most of the first reel is devoted to Jim's escape from detectives, but the length of the chase seems to be justified, in this instance, by the variety of the incidents. There are thrills a-plenty when Jim and his pursuers play hide and seek about the rafters of an uncompleted skyscraper, from the top of which Jim lowers himself on a rope. Having killed one of the detectives, the fugitive makes good his escape to another town where he works into a partnership with a medicine faker. Ten years later, the profits on the rubbish sold as "a sure cure for tuberculosis" have made both men rich, but Jim has not entirely forgotten the wife and child he was forced to leave in poverty. While he is becoming wealthy the woman is buying the useless medicine in the hope of saving the life of her failing son. Presently husband and wife meet on the street, and Jim is led to the barren little room in which the boy lies dead, while on the table beside him are three bottles bearing the label of the "sure cure." The picture is strongly acted, and never fails to hold the attention. D.

The Master of the House (Kay-Bee, Nov. 20).—An Ince-Sullivan two-reel drama presenting the case of a coach man who turns "soft" and in consequence loses the respect and obedience of his wife. Having failed to hold her through kindness he goes to the other extreme and binds her to a chair until she does as commanded. Lois obtains temporarily her father and mother also object, but Guy merely beats up the father, tells the mother to mind her own business and keeps his wife securely tied to the chair. Presently Lois gives in and apparently realizes for the first time what a wonderfully fine man her husband is. Being offered a free choice she decides to go West with him, so together they leave the effete East, as Guy calls it. The sudden change in the wife's attitude is the least convincing development of the picture. D.

The Wiles of the Gods (Tamino, Nov. 20).—For a picture made in California, this two-reel product of T. H. Ince and R. A. Spencer is surprisingly successful in suggesting Holland the scene of the story. Settings and most of the costumes—not quite all—are enough like prevalent conceptions of what Holland offers, and there is a good piece of character drawing by the actor in the part of Schmel, an old miner. His wife dies because he is too stingy to pay for a doctor's services; he turns his little daughter over to another family in order to save money, and he rears a spendthrift, good-for-nothing son. This son turns against him and is the direct cause of his death, an indirect pays the penalty of a mean life. The picture is a bit out of the ordinary and is in the main well presented. D.

Ernest Maltravers (Biograph, Nov. 17).—Two reels, it appears, do not afford sufficient space for the adaptation of a novel so filled with incident as is Bulwer Lytton's "Ernest Maltravers." This picture is excellent as far as it goes, but it does not go far enough to escape the appearance of being episodic. It leaves too much unaccounted for, and seems to rely on a long chain of coincidences for the advancement of the story, starting with the flight of Maltravers and Alice from the greasy robber, Darvil, and closing with their reunion after a separation of some twenty years. The costumes are appropriate, and the film is notably well staged and photographed. These assets, in combination with the intelligent acting, are strongly in its favor. Prominent in the cast are George Morgan as Maltravers, Louise Vale as Alice, Jack Drumier as Darvil, and Alan Hale as Castruccio. D.

If I Were Young Again (Selig, Nov. 18).—The advice offered in this two-reel drama is to grow old gracefully without attempting to alter the laws of nature. The case in point is that of a curator of a museum of natural history, who receives a mummy from Egypt, and along with it a mystic preparation that, in connection with the new moon, will restore youth. Having reached an honorable old age the curator thinks of the many opportunities he neglected in young manhood. The Egyptian charm restores a youthful appearance, but the spirit of age remains unchanged and is distinctly uncomfortable in the unsuitable body. It is not long before the curator is more than willing to return to his normal self. As played by Charles Wheelock, Edith Johnson, and others, the picture achieves its purpose fairly well. D.

A Game of Wits (Eclair-Universal, Dec. 16).—Although this offering deals with an American-Mexican peace treaty imbroglio, it is safe to assume that it will not stir up trouble between those two nations. The United States, of course, gets the best of the argument, and has as her representative an ambassador of good mien (Schuyler Walpole), who unwisely employs a Japanese servant, who steals the treaty from the typewriter. By degrees the pursuit of the papers leads to Mexico and the American manages to possess himself once more of the precious document. His friend (Ernest Byers) now becomes enamored of the madcona maiden of oval beauty (Carol Halloway), who is sent by the Mexican Ambassador (Will Sheerer to try and cajole her way into the possession of the papers. She wins the friend, but the American proves too clever for them both, and in a final coup uncovers her duplicity to the remorseful friend. These scenes that are supposed to take place in Mexico are full of bright sunshine and clear air and depth of desert scenery. They will form a pleasant reminder of the brighter aspects of the desert with its peculiar forms of vegetation and its general lack of life. And, over all, the film is constantly agitated by a never-ceasing play of action. F.

When Fate Was Kind (Eclectic).—A rather colorless melodrama in which a husband is beset by a woman with a past. The villain of the film is in love with the husband's wife and he promises to show her a check which her husband has made out to the order of the woman against whom he has the power. Thus it goes. The characters are rare and rather difficult to distinguish, and the action in general follows well-worn ways. The finale proves the husband guiltless, by the merest chance, and all ends happily except for the villain. F.

LICENSED FILMS

Hearst-Selig News Pictorial, No. 75 (Nov. 16).—In the war section of this issue are pictures of the English regiments on the way to the front, and of Belgian soldiers leaving Ostend to face the Germans. The most important of the scenes depicting American news events are those showing the efforts being made to prevent the spread of disease among cattle sent to the slaughter houses. The peace parade of children in Atlanta, Ga., makes a pretty picture. D.

The Child Thou Gavest Me (Biograph, Nov. 16).—In view of the ample material in this plot it seems a bit odd that the Biograph Company did not extend it into a two-reel melodrama. With a more leisurely development, doing away with the sketchiness here of too many important happenings without adequate motivation, the picture might be more impressive. There is no need to trace the incidents that place a brother and sister in imminent danger of being forced into a marriage, the only person aware of their relationship is a woman who years before was struck dumb. She recovers her voice that she may protest against the union. It is one of those convenient plots in which the author uses human desires, illness, and death as he sees fit, with little explanation. The coincidences are too timely to seem plausible. D.

Cheap Transportation (Lubin, Nov. 17).—Closing a reel with She Was the Other is this little sketch written by Frank C. Griffin, who also plays the chief role. A hobo, without a cent in his pocket and many miles from Philadelphia, is notified that work awaits him at the Lubin studio. The incidents in the picture follow the hobo's trip across country, started by an explosion which lands him in a bay. His experiences are many and trying, and all for nothing, because he arrives too late. He is in need for a few lunches. D.

The Rocky Road to Love (Vitagraph, Nov. 18).—Jay Dwiggins, whose generous physical proportions suggest another John Bunny, is Flora Finch's partner in this clever little sketch of an Indian Summer wooing. The two travelers on the rocky road to love are frankly middle-aged people, who meet by chance and later by intention. Flora takes a fancy to the kindly man who picks up her purse and is arrested for his pains. When Simon shows a disinclination to call she engages him in his professional capacity of an interior decorator. Most of the fun in the picture is the outcome of Simon's clumsiness in painting and papering Flora's flat. Between them they get the house on fire, and necessitate the calling of the fire department. Thanks to the acting of the two principals, the comedy goes very well. D.

VITAGRAPH

6 A WEEK—"Life Portrayals"—6 A WEEK

"THE LEVEL"—Drama — **Monday, Nov. 23**
Her husband's level was the higher. She refused to live up to it. He came down to hers and she was willing to live up to his. An all star cast.

"THE OLD FLUTE PLAYERS"—Drama in Two Parts — **Tuesday, Nov. 24**
He and his daughters are treated as social inferiors. When his title of Count is restored they are courted by those who had ignored them. CHARLES KENT and EDITH STOREY are the principals.

"NETTY OR LETTY"—Comedy — **Wednesday, Nov. 25**
They look so much alike, no wonder Freddy proposes to the wrong girl. His confusion is everybody else's fun. DOROTHY KELLY, JAMES MORRISON, GEORGE COOPER and LILLIAN BURNS are the cast.

"CAUSE FOR THANKSGIVING"—Comedy — **Thursday, Nov. 26**
Sonny Jim swaps the Thanksgiving turkey for a colored baby. Sonny's folks don't want the baby but mammy does. When both are returned there is great rejoicing. BOBBY CONNELLY as Sonny Jim

"THE CURING OF MYRA MAY"—Comedy — **Friday, Nov. 27**
In borrowed finery she dresses like a young lady. A young man proposes and her mother quickly puts her back in short dresses. NORMA TALMADGE as Myra.

"CONVICT, COSTUME AND CONFUSION"—Comedy in Two Parts — **Saturday, Nov. 28**
At a masque ball, Jones exchanges his devil costume for a convict's. The latter is glad to get back in jail and stripes. BILLY QUIRK as the convict, LEE BEGGS as Jones.

SIX A WEEK

"EVERYTHING AGAINST HIM"—Drama	MONDAY, NOV. 30
"SAVED FROM A LIFE OF CRIME"—Drama in Two Parts	TUESDAY, DEC. 1
"THE MYSTERIOUS MR. DAVEY"—Comedy	WEDNESDAY, DEC. 2
"THE MAN THAT MIGHT HAVE BEEN"—Drama	THURSDAY, DEC. 3
"THE METHODS OF MARGARET"—Comedy	FRIDAY, DEC. 4
"BUNNY'S LITTLE BROTHER"—Two-Part Comedy	SATURDAY, DEC. 5

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REVIEWS OF LICENSED FILMS

The Dole of Destiny (Biograph, Nov. 7).—No new factors enter into the make-up of this one-reel plot drama; in fact, what motives do enter are not only a resurrection of dramatic standbys, but are also so poorly arranged and brought out that they are confusing in their meaning. The opening scene shows the valley girl repulsed by her lover, who presses his suit on the hill girl. The latter accepts the youth she would wed, and then the spurned lover approaches said youth while the latter is fondling the puppies (new business) and threatens to foreclose that mortgage—the heirloom of the early drama—if the youth will not consent to discontinue his suit. Grandma died and leaves an armchair to granddaughter and we, who have a more or less suspicious mind, may guess that the arm-chair will contain a lot of currency when it is accidentally set on fire. But first the villain falls off a high railroad trestle, so that the money may be used in paying off the mortgage, or perhaps it was for burying the villain. At any rate, the story fails to impress itself very firmly, although its manner of presentation was not only above criticism, but at times towered, scenically, far above its action. P.

Kidnapping the Kid (Lubin, Nov. 7).—Two German musicians—they may not be German, but they play along curbstones and in alleys—are treated to cold water and decide to try kidnapping for a change. They select as their victim the youngest son of the richest man in town and trundle him away from where he is playing, on a wheelbarrow. He spies a friend in an auto and returns to where he was playing without his absence having been detected by his nurse. It is split with The Honor of the Force. P.

The Choice (Vitagraph, Nov. 5).—The Choice consisted in forcing the girl to choose either her father or her lover, for the two seem to be at great variance. Then, as she is about to make up her mind, it turns out that the father, who was sought by the detective for the Government, was really another detective working on the case from the inside. There happens to be no choice necessary. This scene is not up to by the trailing by the detectives of the gang suspected of smuggling, which operations take us out to sea with the smugglers. Then the detective summons his brother officers, and they are about to break into the cabin in which the gang are hiding, when the alternative, which turns out to be none at all, is presented. It does not seem to grip as strongly as it might. P.

Thanks for the Lobster (Vitagraph, Nov. 9).—Thanks for the Lobster expresses the feelings of the audience at the offering which Wally Van has presented and which Roy McCardell has written. It is a jumble of action based on the eccentricities of the ultra-modern fox trot, which Wally Van, made up as the Professor Von Hoots, performs, receiving therefor the booby prize, a lobster. He goes home and all his neighbors are performing the terpsichorean ambles the while he tries to go to sleep. Then he dreams that he is back proving to the judges what he can do, dancing among other ways, on the ceiling. He is about to win when he is awakened rudely by his bed tumbling down. The offering is split with about two hundred and fifty feet on Performing Bears. P.

Sophie and the Man of Her Choice (Essanay, Nov. 12).—It is often possible to derive the most fun out of a scenario which allows a capable trio the most latitude. Sophie Clutts as the postmistress, who is wooed by Slippery Slim, editor of the Snakeville News, who "pans" the Red Dog Saloon, and Harry Todd, manage to hold their audience with more than their usual power for fun. Sophie and the editor elope, and confine his rival in a trunk. P.

The Fleur-de-lis Ring (Biograph, Nov. 12).—The plot nucleus consists of the fact that the peasant's daughter is insulted by their landlord's friend, and both the peasant and her father vow vengeance, the vow being overheard by the hunchback, a king of a "squealer," to the powerful owner of the lands. The latter is killed, and the two peasants arrested on the hunchback's accusation. A fleur-de-lis ring, however, has made its imprint on the skin of the guilty man which the insulted daughter recognizes, and thus the guilty one is brought to justice. We are not quite sure how it is done down to the last detail, for it was not at all clear. The costumes are of the early eighteenth century, England, and the time and place are not marred by any extensive anachronism. It is well acted. P.

Lola, the Rat (Vitagraph, Nov. 12).—This is one of those ready-to-wear dramas that fits length, breadth, and bust into the ready classification of "sacrifice" plot. Whether it will fit your mood depends upon how many suits of similar pattern have already worn themselves out on your more or less tired mental shoulders. Nor does it set Maurice Costello off to very great distinction. He takes the part of a doctor. Lola, an Italian girl, is Estelle Mardo, and Thomas Mills and Robert Gaillord fit into minor parts. The doctor happens to befriend a sick Italian girl, and later the men from whom she is seeking to escape find her again. These latter think the doctor a suitable victim for their blackmailing propensities, and in bringing the police to the rescue of the doctor Lola is killed by a stray bullet, which must have glanced from the ceiling, for the pistol was certainly pointed anywhere but at her. The offering is hardly up to the Vitagraph standard. P.

In Bridal Attire (Vitagraph, Nov. 11).—A Billy Quirk comedy that might have been called "Waiting at the Church." The flustered bridegroom has great difficulty in attiring himself for the ceremony. Then his trip to the church becomes a chapter of misfortunes. The taxi breaks down, trolley cars are brought to a standstill because the power is turned off, and meanwhile the bride-to-be grows more and more impatient. Presently she abandons the idea of being married, and starts for somewhere in an automobile. There is an eventful chase before the delayed lover and the minister overtake the angry young lady and pacify her. This farce-comedy is brightly played by Mr. Quirk, Constance Talmadge, and others, under the direction of Lee Beggs. D.

She Was the Other (Lubin, Nov. 17).—E. W. Sargent probably wrote this burlesque on the spur of the moment to keep Lubin's knockabout police force busy. It suggests hasty preparation on the part of both scenario writer and director. The chief of police appoints his sister as inspector of the uniforms of the force, and thereby hangs the tale—what there is of it. This subject opens a reel with Cheap Transportation. D.

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Direction—JOSEPH W. SMILEY

5 Reel Drama — **"STONEWALL JACKSON'S WAY"** — By Emmett Campbell Hall
Direction—EDGAR JONES

TO BE RELEASED SOON

5 Reel Drama — **EDWIN ARDEN in "EAGLE'S NEST"** — by Edwin Arden
Direction—ROMAINE FIELDING

5 Reel Comedy Drama — **RAYMOND HITCHCOCK in THE RINGTAILED RHINOCEROS** — By Lawrence McCloskey
Direction—GEORGE W. TERWILLIGER

7 Reel Comedy Drama — **ROSE COGHLAN and ETHEL CLAYTON in "THE SPORTING DUCHESS"** — By Cecil Raleigh
Direction—BARRY O'NEIL

5 Reel Drama — **"THE SPY'S FATE"** — By W. H. Lippert
Direction—JOSEPH W. SMILEY

IN PREPARATION

Comedy — **"THE COLLEGE WIDOW"** — By George Ade
Featuring ETHEL CLAYTON and GEORGE SOULS SPENCER
Direction—BARRY O'NEIL

SIX REGULAR RELEASES EACH WEEK

"The Beloved Adventurer"—Eleventh of Series	
"The Serpent Comes to Eden"—Drama	Monday, Nov. 23
"Mother's Baby Boy" / "He Wanted Chickens" Split Reel Comedies	Tuesday, Nov. 24
"The Making of Him"—Two Reel Drama	Wednesday, Nov. 25
"Was His Decision Right?"—Two Reel Drama	Thursday, Nov. 26
"He Waits Forever"—Drama	Friday, Nov. 27
"You Can't Beat Them" / "The Servant Girl's Legacy" Split Reel Comedies	Saturday, Nov. 28

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